

# ART IN AMERICA · *An Illustrated Quarterly Magazine*

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## ART IN AMERICA

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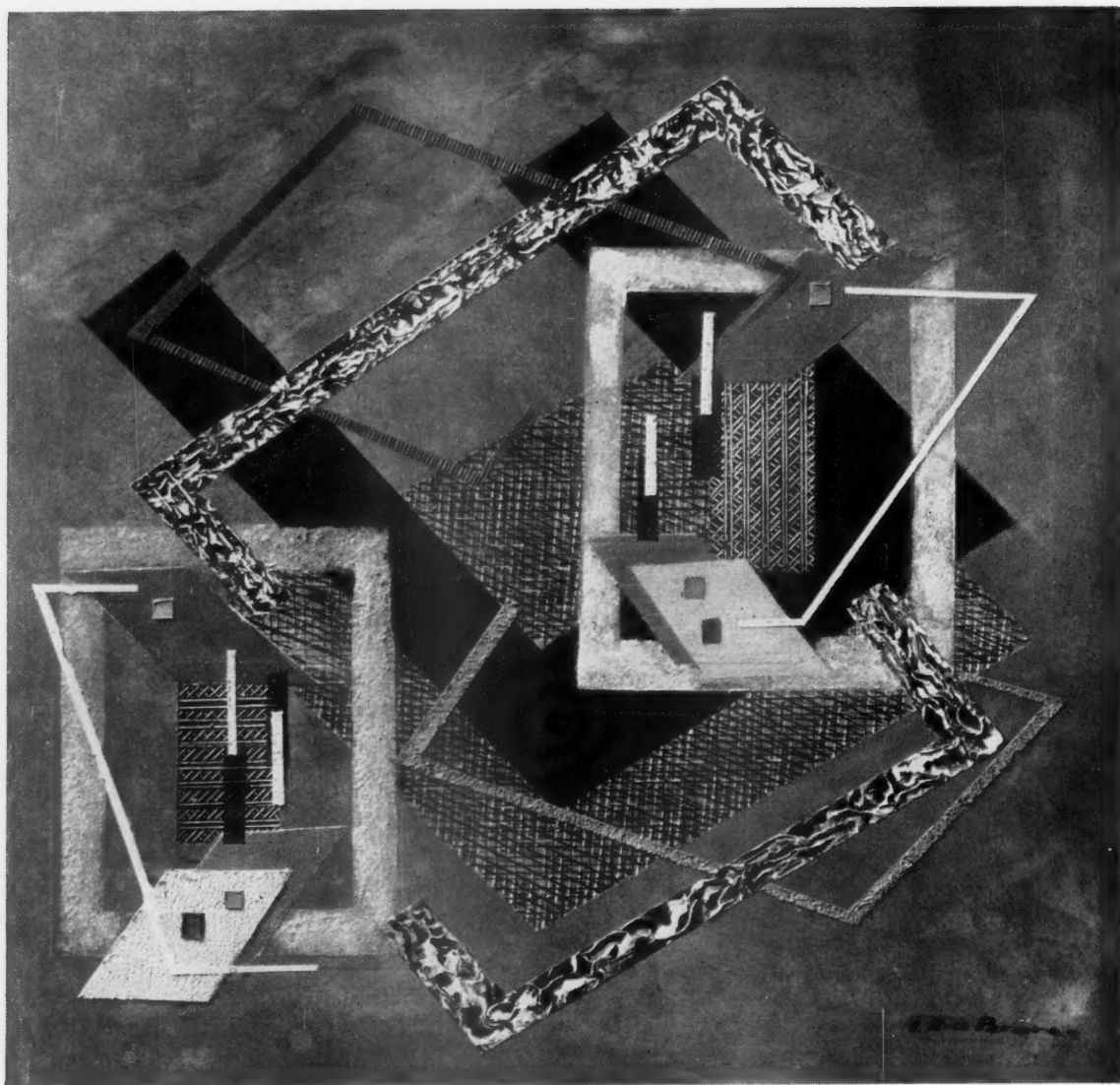


Fig. 1. DUOGRAPH — 1946 (21 x 22)

*Collection of the Artist*

OIL ON PARCHMENT. This is one of the experimental paintings on parchment. Various kinds of binders, resins and fillers were used to determine the nature and reaction of parchment as a painting surface.

MATERIALS USED: *Fillers*—Sillex and marble dust and also glass particles were added to paint, with casein-glyptal resin as a binder for relief surfaces. *Resins*—Pais-lacquer, glyptal, casein-glyptal emulsion, varnish. Plastic paint, mica, and ink were also used.



# ART IN AMERICA

## AN ILLUSTRATED QUARTERLY MAGAZINE

VOLUME XXXV

JULY, 1947

NUMBER 3



### ALCHEMY AND THE ARTIST: I. RICE PEREIRA

By ELIZABETH McCAUSLAND  
New York City

(PLATE CAPTIONS BY THE ARTIST)

Take interest, I implore you, in those sacred dwellings which one designates by the expressive term: laboratories. Demand that they be multiplied, that they be adorned. These are the temples of the future — temples of well-being and of happiness. There it is that humanity grows greater, stronger, better.

— PASTEUR

LEGEND calls Hubert and Jan van Eyck the fathers of modern oil painting, though the medium was discovered five centuries earlier. Will future histories single out I. Rice Pereira as one who has *rediscovered* oil painting in the twentieth century? The experimentation this painter has carried on with magnesite, glyptal, polarized glass and the like certainly merit more than a footnote. It may be, however, that art encyclopaedias will record her as one who brought to sharp focus that critical esthetic contradiction of our time, the separation between the artist who explores formal craft problems and the artist who emphasizes meaning.

Since the Ghent altarpiece, the materials of the painter have undergone many a transmutation: synthetic ultramarine has replaced semiprecious

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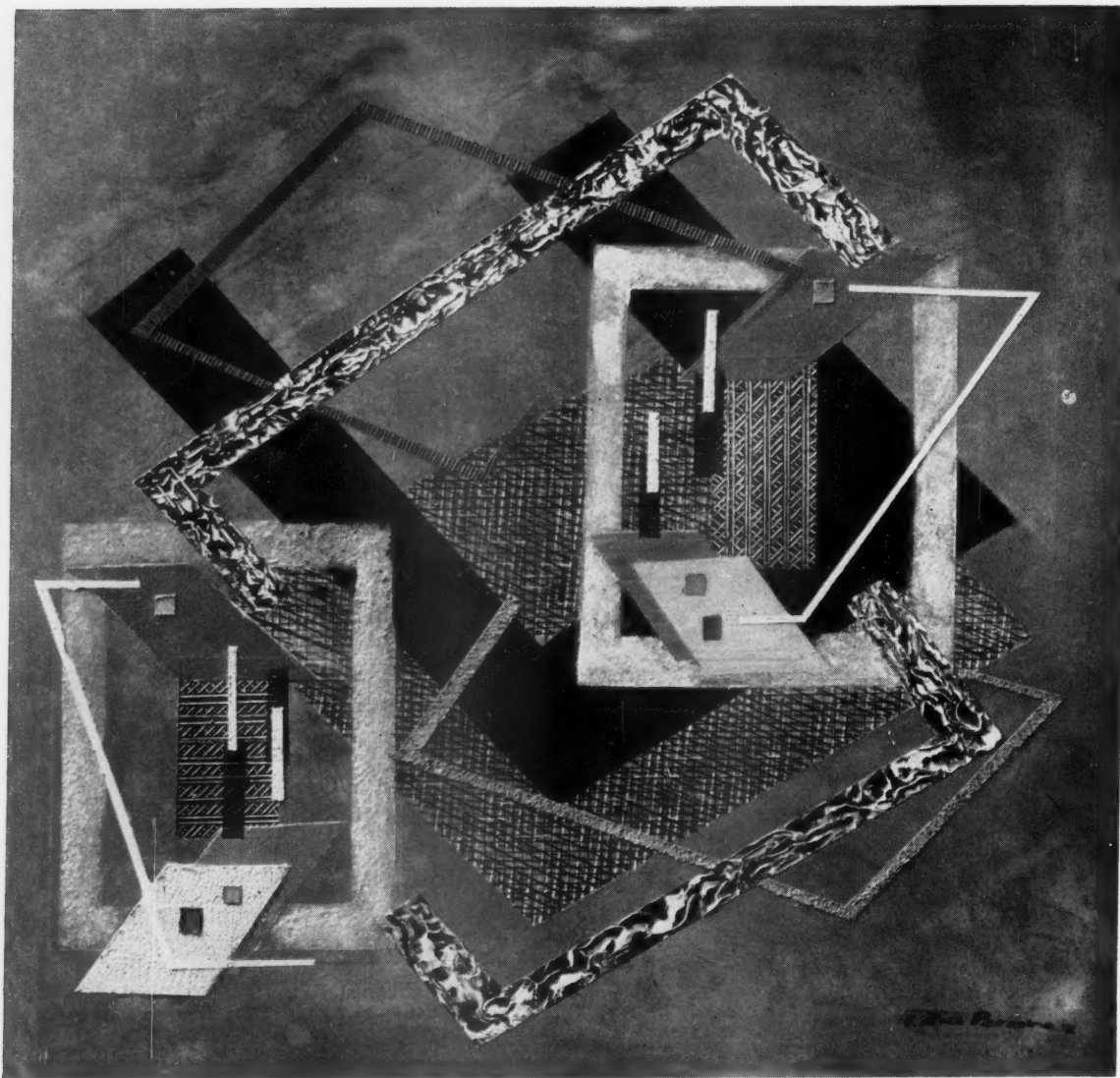


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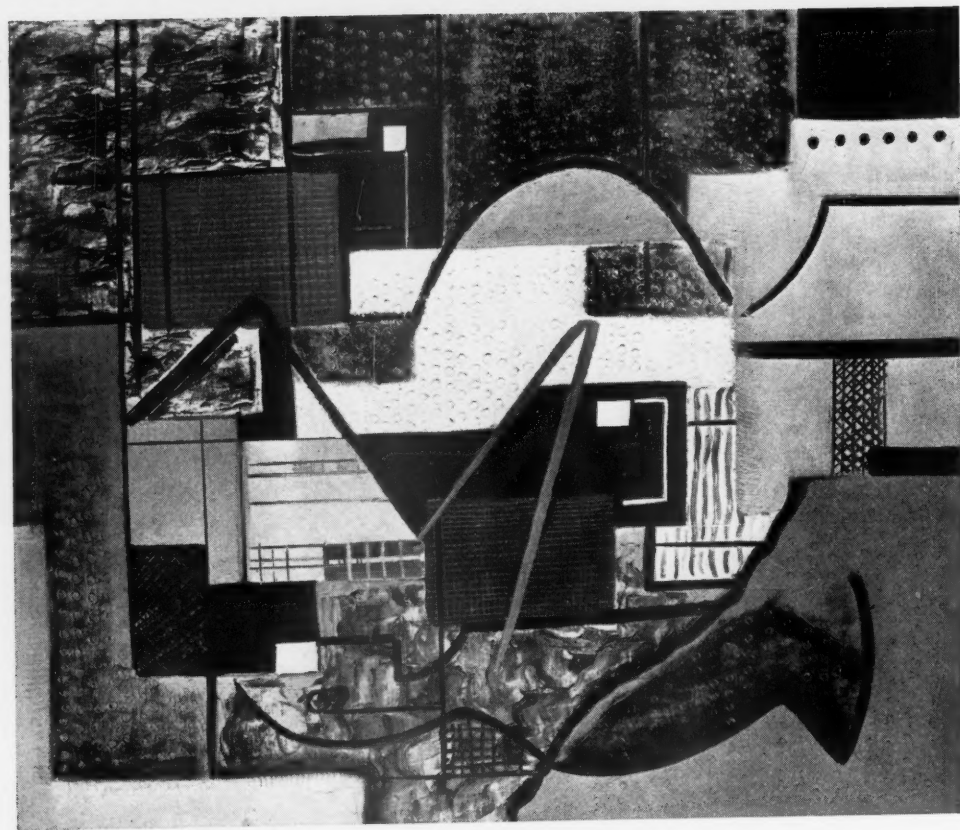


Fig. 2

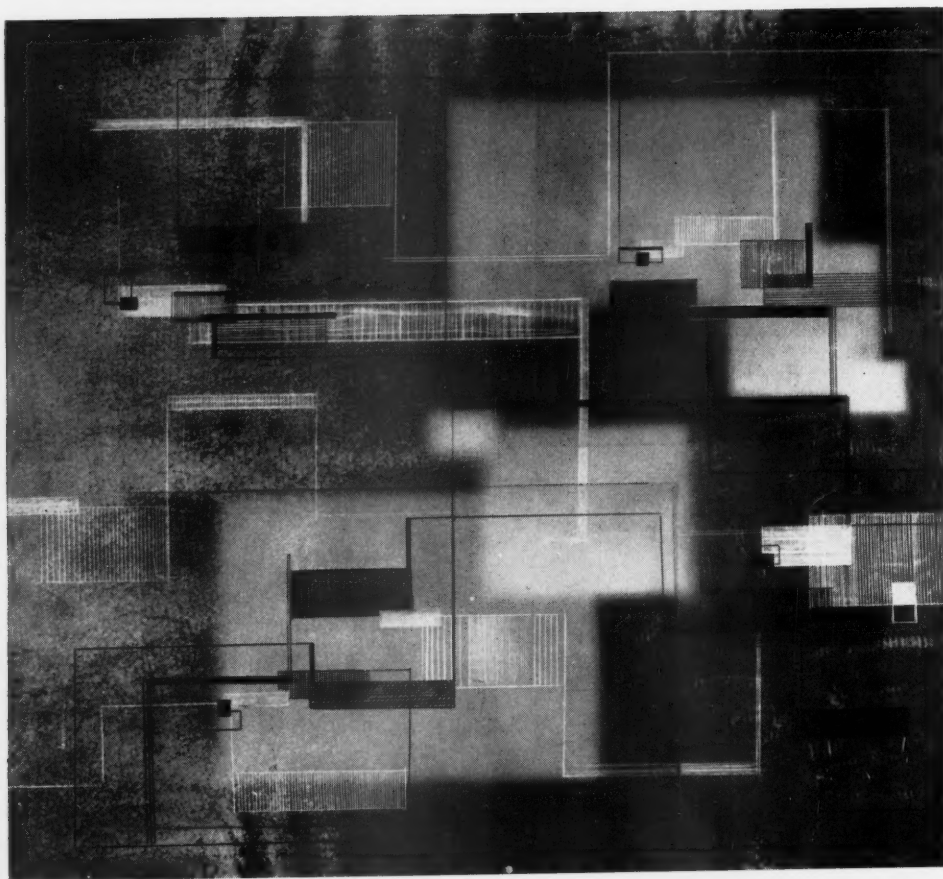


Fig. 3

(See description opposite)



iapis-lazuli, and synthesized cadmiums lend as rich a hue to canvas as natural pigments. In our technological civilization, artists' oil colors have found ultimate comfort and integrity in the U. S. Bureau of Standards; and, protected by government codes for pigments, a painting now has as good a chance to survive as a document initialed by the President or a check signed by the Secretary of the Treasury.

Not all the metamorphoses which have overtaken paint in the past five centuries have been to the good, however. Fugitive pigments like Prussian blue have come from the chemist, as well as permanent colors of high tinting and covering power. Bitumen, that ole devil of Düsseldorf, appeared to torment the technical examination of paintings and to drip from the canvas supports of dozens of Blakelocks and Ryders.

Along the road of history craftsmanship vanished from painting. Handcraft criteria of sound workmanship were supplanted by the machine's sublime perfections, producing objects milled to one ten-thousandth of an inch. So the craftsman's ancient pride in his consummate mastery of materials and methods was lost.

The historic shift from craft to technology has particularly harassed painters. Today, despite mass distribution of pictures in color by means of photo-engraving and power press, painting remains a handcraft operation. Yet handcraft's rare and unique beauty — the sense, the *feel*, that the human hand has touched and shaped and fashioned and *made* the finished object — has disappeared from much contemporary painting.

It has in consequence become fashionable to parrot the phrase that American painters are not "painterly." Yet scores of canvases by contemporary French, German, English, Italian, Russian artists show that lack of luster prevails in western art.

Fig. 2. THE DIAGONAL — 1939 (25 x 30)  
*Collection of the Artist*

OIL ON CANVAS. In this painting I have tried to develop a means for exploiting the possibilities of pigment to produce certain textural, and tactile effects.

Fig. 3. VIEW — 1942 (22 x 24 $\frac{1}{8}$ )  
*Collection: Lawrence Vail*

PARCHMENT, FRONT PLANE; GESSO PANEL, BACK PLANE. This painting was organized in two picture planes in order to utilize the particular character of the material; a semi-transparent parchment. The parchment (front plane) was simply treated. Black was the only color used and some of the areas were made opaque by abrasives. The white lines were etched on the surface. Some of the areas were made more transparent by glazing. On the gesso panel (back plane) silver leaf and marble dust were used to intensify the reaction of light.

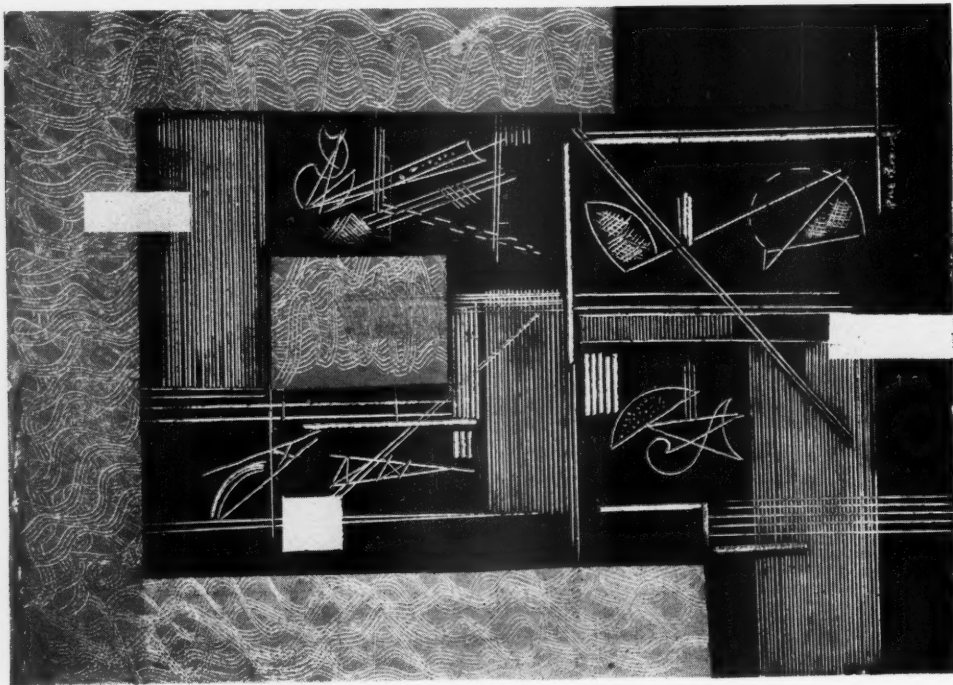


Fig. 4. WHITE LINES — 1941 (22 1/4 x 15 1/2)

Collection: Metropolitan Museum of Art

TEMPERA ON SCRATCHBOARD. The lines have been incised. Silex as a filler has been added to the three solid white areas in the painting.

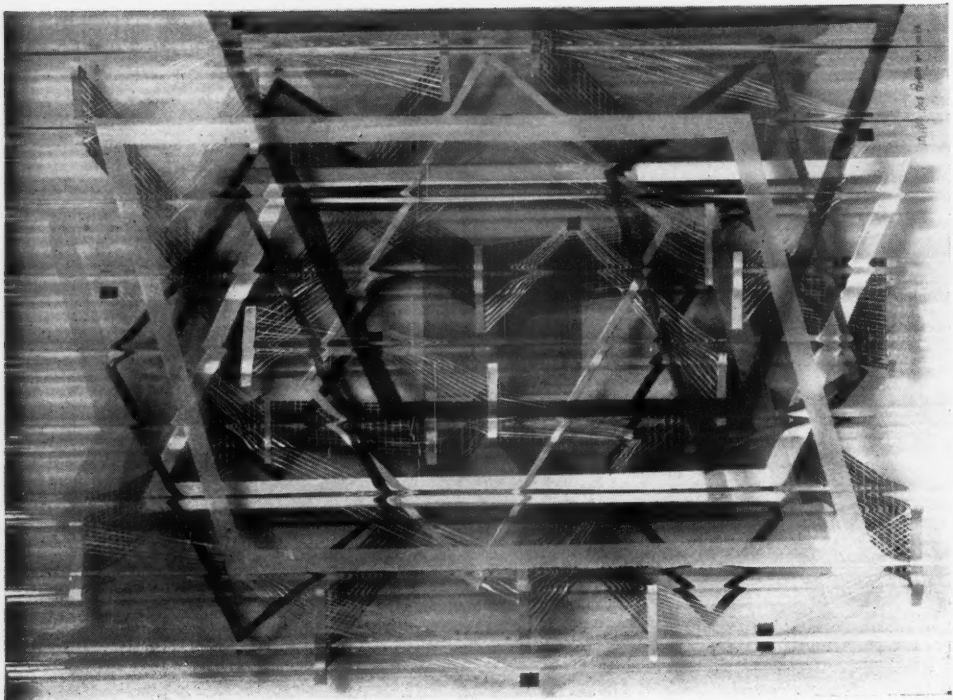


Fig. 5. TRANSLUENT LINES — 1946 (18 x 24)

Collection: The Miller Co., Menden, Conn.

This painting was executed in three planes: two transparent planes against an opaque back-plane. The three surfaces are in spatial opposition to produce an integrated picture of planes with actual light and shadow in three dimension, also the breaking of planes by the refraction of light. The vertical corrugations on the glass surfaces break the diagonal directions in the painting.

MATERIALS USED: *Front Surface* — Corrugated glass with front plane of the composition sand blasted, also transparent oil paint. *Second Plane* — Corrugated glass with plastic resin paint, transparent oil paint. *Third Plane* — Oil paint on casin gesso panel.



How may the painter revivify the flesh and blood of paint and its containing vehicles?

Some artists have thought to solve the problem by grinding their own colors, mixing their own pastels, preparing their own canvases, and the like. A quantity of time and energy is thus diverted into the *mechanics* of painting instead of the *substance* of painting. Further, it is a question whether homemade color reaches as uniformly high a quality as technologically produced color for which standards are carefully maintained during manufacture.

Yet love of the pure, sensuous materials of paint has always been a living concern of the painter, as it should be of the audience for art. So, too, painters have always concerned themselves with developing the idiom or language of their medium. Under their cold northern skies the van Eycks wrestled with panel painting (our much discussed and controversial "easel painting") while to the south Mantegna and his fellows struggled to expand what the painter could say. Historically and creatively there was no separation, nor was the objective of these inventors formalistic; for pioneers and innovators in the Renaissance sought a strong, powerful envelope for the dominant theme of their age, humanism.

To Irene Rice Pereira and her experiments. As I have pointed out in a documented account of her formal evolution (*Magazine of Art*, December, 1946) she has put in ten strenuous years, working with new materials or seeking new uses for old materials. Her research has led her to plastics, alkalid resins, magnesite, polarized glass, phosphorescent paint, and three-dimensional illusionistic representations of light and space. Her brilliant pioneering is attested by the fact that a coterie of nonobjective and abstract painters have imitated the surface of her style, without having made her explorations.

It is an artistic anomaly peculiar to our time that Pereira's experiments should have been conducted, and perhaps *had* to be conducted, in the realm of the nonobjective. Mantegna and the van Eycks made discoveries about materials and plastic idiom within the frame of human and natural reference. Why need a painter in our day, who is sincerely seeking to revivify the flesh and blood of painting and to infuse the physical fleshing of art with a life appropriate to twentieth-century impulses, turn away from nature and from man?

Without question much contemporary painting fails to be sensuously evocative. The majority of canvases in any large group exhibition could as well be made of colored cream cheese as of oil, gouache or water color.

This lack of direct, powerful, perceptual expression may be due to laziness on the part of painters, lack of knowledge of the gamut of potentialities of pigments and their vehicles, an inverted primitivism which denies that materials are significant in themselves, dullness which has settled on hand-craft workers in machine society, or to similar interacting factors.

The fact reveals a theoretical confusion of the visual arts. Few would argue that in music pure tone is not needed for successful expression and

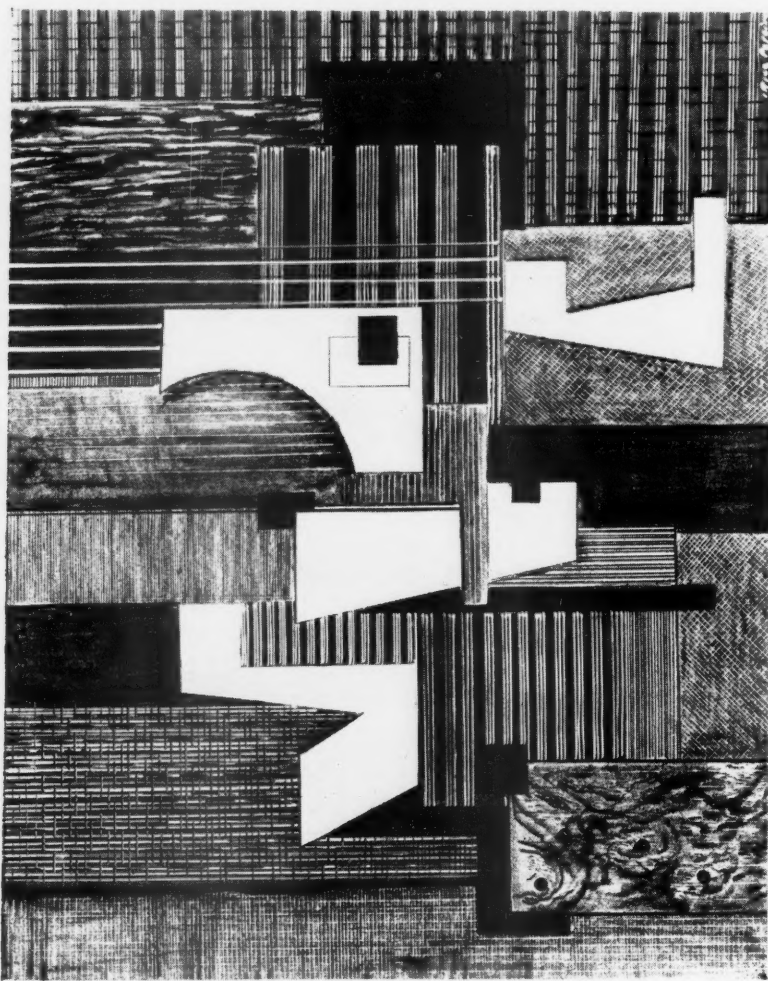


Fig. 6. EXPLORATION WITH A PENCIL — 1940

Collection: Museum of Modern Art

In this drawing I tried to create numerous textural effects to produce different values and activities of surfaces with a pencil. The areas of gouache with ink and gold pencil were used merely as an adjunct to the composition.

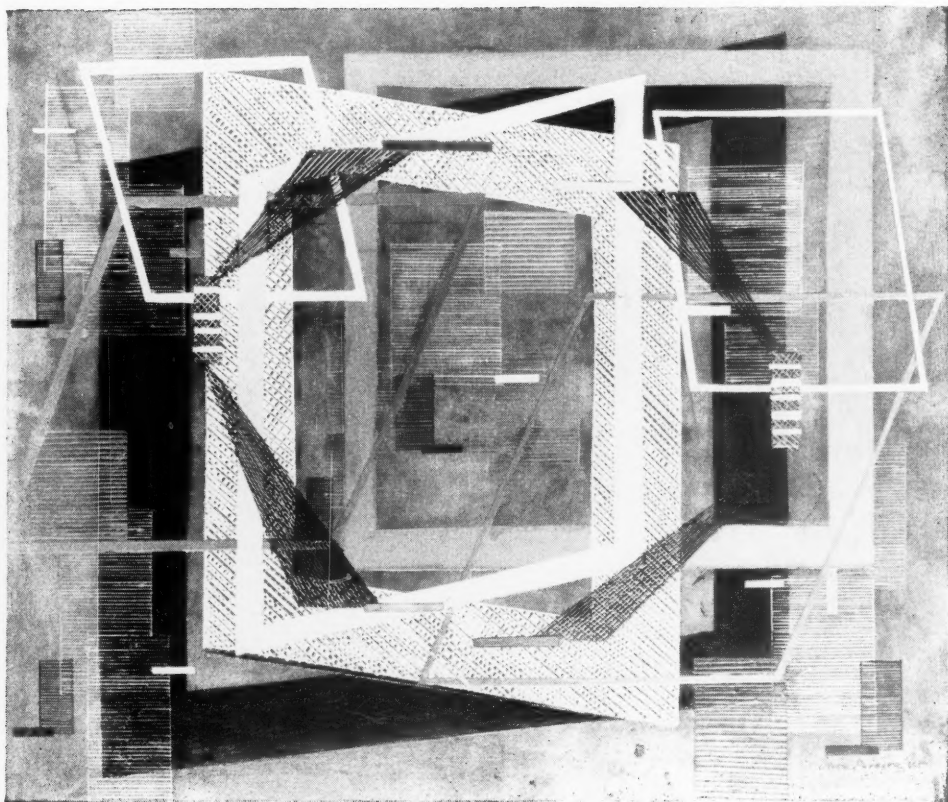


Fig. 7. ROSE PLANES — 1945 (22 x 26)

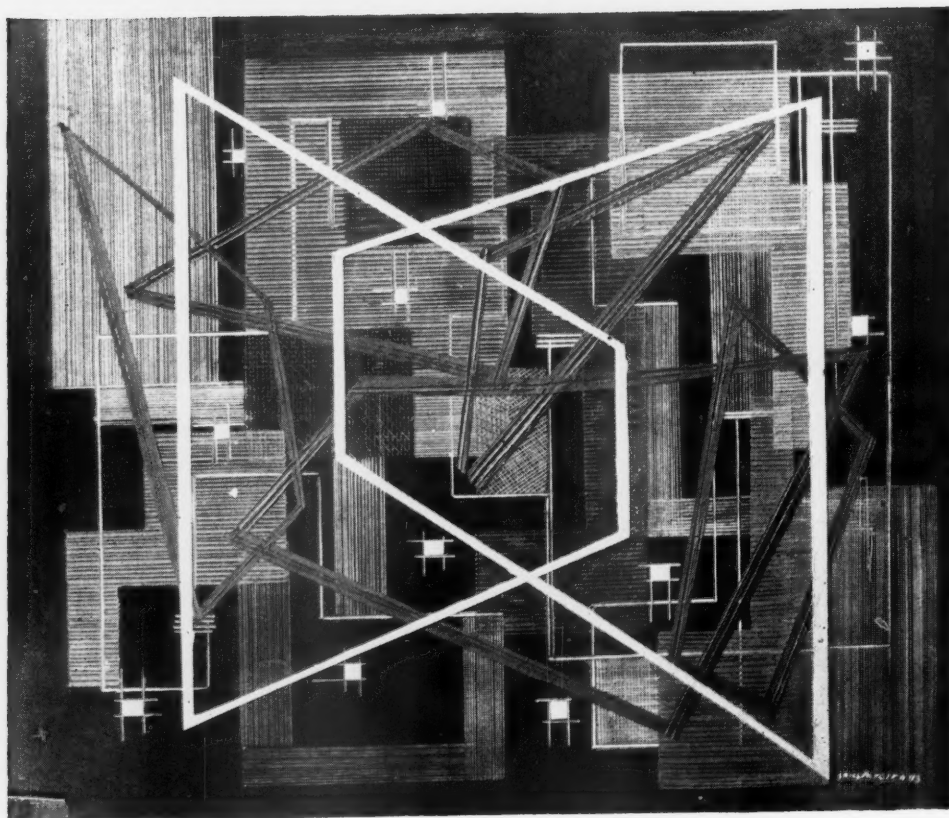
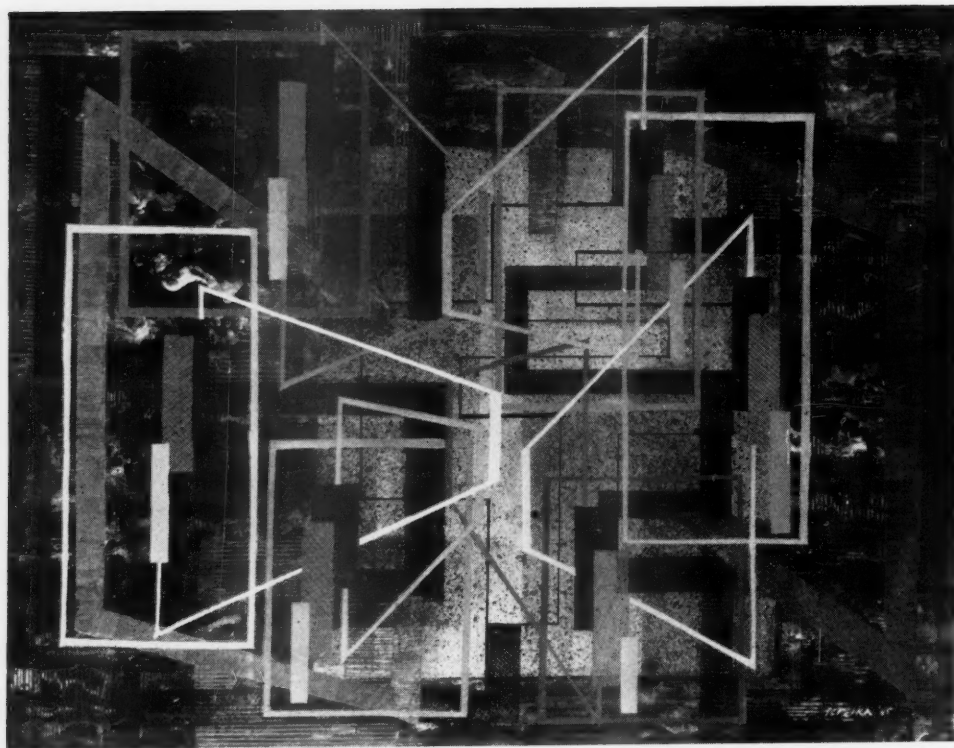
Collection: Walker Art Center, Minneapolis, Minn.

OIL ON PARCHMENT. The problem in this painting is similar to "Duograph."

communication. It would seem the opportunism of shoddy workmanship or the self-denying ordinances of Calvinism have captured art.

To return to Pereira and the laboratory. In the searching of heart which has shaken the art world in recent years, Pereira's work has been especially significant because it underlines the value the painter ought to attach to his materials. Whatever the painter has to say and by whatever means he chooses to say it, first of all he must "speak well," that is, he must *paint*. There are painters, to be sure, whose circumstances have not made it possible for them to master good work methods or who do not have resources to use the best materials; obviously such data should be weighted in critical judgments.

By and large, however, the painter today is a trained worker, a professional who has been educated formally in art schools and academies and



Figs. 8 and 9 (See description opposite)



informally through broad cultural opportunities and contacts. He is, as far as his own medium goes, a sophisticated person who has been around. Perhaps he sees *more* than the layman, or more specializedly. By the very physical intensity with which he uses paint, he can increase the sensitivity and capacity for seeing of public and fellow artist.

If familiarity with old materials has withered the power of painters to see, then perhaps it is necessary that new materials be evolved. This is the context in which I. Rice Pereira's claim to the right to be allowed to work in a laboratory is to be evaluated.

Abstract and nonobjective painters go further, as do some of Pereira's non-painting admirers, and argue that though nonobjective painting has no recognizable subject matter derived from or "abstracted" from nature, it nevertheless expresses experience. No one will deny that *planned* juxtapositions of colors, shapes, lines, directions, planes, "deep space," and the like possess emotional impact.

In a given nonobjective painter, X, one may discern a centrifugal tendency, as if the forces which impel him to paint are at war and seek to fly from the center of gravity to chaos. Another, Y, may bring the elements of his design into almost mathematical form, as if the world could be stabilized by descriptive geometry. A third, Z, may create free improvisations in a non-representational expressionism. The three produce different moods in the beholder, that is true.

By such argument, the paintings of Pereira are on the side of stability. Her pictures, whether large handsome canvases or the smaller tightly knit

Fig. 8. BLUE PREDOMINATES — 1945 (30 x 40)

Collection: Mr. and Mrs. Hudson D. Walker

Fig. 9. TRANSPARENT PLANES — 1943 (28 x 34)

Collection of the Artist

(PAINTINGS ON CANVAS)

I have tried to develop a means for exploiting the possibilities of pigment as a medium to produce certain textural effects — vibrancy, luminosity, transparencies, density of paint, the effect of light on incised and relief surfaces. Paintings on canvas have been constructed by a series of transparent and semi-transparent planes, which become more opaque and solid as they are built up and come forward. Lines are cut through in different directions to the under-painting to produce vibrancy when the ridges come in contact with the light, as well as to stimulate a visual and tactile awareness of paint quality by textural effects.

The materials used are: a filler combined with oil paint to produce the semi-relief areas, in a casein-glyptal binder. The casein-glyptal resin is also used to produce the mat quality of the blacks.

two- and three-plane constructions, bear all the internal evidence of having been controlled from the start by their maker's sense of order. They are elegant symposiums in balance, in which materials are not allowed to run away with the show.

One may remark that such expressions (whether the alphabetical instances cited above or work by the artist under discussion) do speak in a private language. Their symbolization is not common to the time but rather personal to the artist. Therefore they are open to as many interpretations as there are people to look at them. What they express or communicate is problematic: certainly it is not as definite as spoken or written language, whose convention agrees at least on general terms.

So one returns to the dichotomy of art in our time. Any number of serious and sincere artists seek in their work to make statements in regard to the life of today in terms intelligible to "people." From a physical point of view, such painting is often dull and lifeless, no matter how good its makers' intentions may be. At the opposite pole stands our superb craftsman, who by her own witness prefers the theoretical exercises of the laboratory.

The painter who wishes to speak for nature and for man plainly can profit from the revivification of painting brought about by the experimenter, be he one or many. In fact, it seems that American painting is now beginning to show a higher patina, a richer skin. To this degree, representational, realistic, naturalistic, academic or call-them-what-you-will painters are returning to the craft tradition of painting, enriched by the laboratory exercises.

Would our laboratory artist, engrossed in the alembics and crucibles of alchemy, find refreshment and nourishment by stating visual problems in other terms than the nonobjective? Problems of deep space or illusions of light and interlocking planes might offer more intricate enigmas if played out in visual images of nature. But that is another question.

The query the writer would like to toss into the feverish art arena is this: *What causes the duality separating material from substance, form from content? Can the duality be resolved? Will the time come again when, as in the Renaissance, spokesman and experimenter are one?*

These are not idle questions. They are basic storm centers of artistic theory today. The answers lie in continuing practice and evaluation of art.



## FRANK BUCHSER

A FORGOTTEN CHAPTER OF AMERICAN ART

By H. LUDEKE

*University of Basel, Switzerland*

WHEN Frank Buchser came to America in 1866 to paint a monumental mural commemorating the preservation of the Union for the new Parliament building at Berne, he was already the leading painter of his generation in Switzerland. Born in 1828 at Solothurn, at the foot of the Jura mountains, between Basel and Berne, he had lived the restless life of the late Romantic. He studied art and had various adventures at Paris, Rome and Antwerp, where he stopped for two years at the Academy; returning to Paris, he went thence to Madrid, where a duel about a lady obliged him suddenly to retire to England, till in 1857 he was able to return and, travelling through Southern Spain, to cross the Straits of Gibraltar to Morocco. Here he went on a dare-devil expedition practically alone to the forbidden city of Fez. A year later he was attached as a painter to the Spanish armies in the Moroccan campaign of 1859. The Swiss Government recognized his outstanding merits by sending him in 1862 to London to organize the Swiss exhibit in the World's Fair there. After a short trip to the Netherlands to study the art of Rembrandt and Frans Hals, Buchser returned home to settle down, when the end of the American Civil War offered him a new field of adventure and exploration.

Such a life as he had led was not calculated to make him an introspective dreamer. The foundations of his art were laid at Antwerp, and he was studying the Spaniards years before Manet made his discoveries. An important factor in his development seems to have been his contact with Courbet, an exhibition of whose work he saw at Paris in 1856. English landscape painting opened his eyes to atmosphere, so that when he came to Spain in 1857 he suddenly burst forth in full maturity. He became as an artist what he already was as a man, namely a highly interested and interesting observer of human life. He was a genre painter with a particular note of his own, a clear-eyed intelligence, a frequent touch of humor and occasionally of irony, a deep and convincing knowledge of human character, and withal gifted with a sense of color-values that allowed him to produce, occasionally, landscape studies as finely toned as anything done by his French contemporaries. Historically, he stands in his large canvases beside Courbet, even to the extent of permitting himself the lapses of taste that are so characteristic of the French master. But in his small, experi-

mental studies of nature he was a contemporary of the French impressionists, studying the problems of light and color in the open air before they did and finding solutions of his own. In the selection of his subjects he was still largely influenced by the romantic tradition, avoiding the immediate and commonplace and seeking the interesting, but in his treatment of them he was a realist, truthful and unabashed. He was a story-teller of exceptional power, but not a mere chronicler of surface trivialities. For he had a gift of visualizing in a scene the deeper implications it contained, and his first important picture, a fat Spanish monk surrounded by a group of people — a pretty girl, a beggar, a widow and some peasants — is an epitome of the then situation of Spain. And it was with these gifts developed to the full that he came to the United States.

The outcome of the American Civil War was of fundamental importance for the democratic movement in Europe in the second half of the 19th century, and nowhere more so than in Switzerland. When the news arrived of the victory of the North, there was a spontaneous outburst of enthusiasm all over the country, and numerous addresses of congratulation and sympathy signed by many thousands of Swiss citizens were sent to President Johnson at Washington. A group of Buchser's political friends, possibly at his own suggestion, hit upon the idea of sending him to America to gather material for a large painting celebrating the victory of unity and freedom over secession and slavery, and furnished with the money they were able to collect and with a number of introductions to William H. Seward, Secretary of State, and other prominent men, Buchser arrived in Washington toward the end of May, 1866. He was very well received and was soon going about with statesmen and soldiers of high rank. He painted a portrait of General John A. Sutter, of California, a countryman of his, almost immediately. He was taken by General William T. Sherman on one of his tours of inspection to the Far West during August and September. In the fall he was at work upon a portrait of President Johnson, and in the beginning of the new year he was preparing several pictures to be exhibited at the National Academy of Design in New York in the spring. He chose as his chief subject a theme from the life of the Negroes he had been observing in the streets of Washington, a group of three Negro boys, one of whom, dressed in the remnants of an Army uniform, is relating his experiences to the other two, who are listening with open-mouthed wonder (Fig. 1). The picture aroused considerable comment and was favorably criticized in the New York press, but the fact that it was poorly hung indicated that the Swiss painter, whose popular success seems to have been



Fig. 1. FRANK BUCHSER: VOLUNTEER'S RETURN  
Museum of Art, Basel, Switzerland

undisputed, was not a welcome guest to the Academicians. A portrait of William Cullen Bryant, sent in the following year, was refused, and Buchser never again appeared at an Academy exhibition.

Meanwhile, he had taken up the Negro as a major subject of study and went to the Shenandoah Valley in 1867 to work on a large picture of Negro life. But the Valley was in no mood to see such a theme full of dynamite treated in their midst by a foreign artist, and Buchser had to return north. He now turned back to a subject which had begun to interest him while in the West with Sherman, and which he had not been able to develop for lack of time, namely the Indian. But the remnants of the red race that he was able to observe on the Great Lakes and especially at Sault Ste. Marie (see Fig. 2), where he spent the summer of 1868, were extremely disappointing and the great work of that year was a series of magnificent pictures of the Soo rapids, one of which is now in the museum at Basel. It was election year, when the Republicans carried General Grant to the White House, and Buchser was intensely interested; but several sketches in his note-books show him among the Democrats. From a grand meeting of Grant's and Sherman's veterans at Chicago in December, Buchser went on to St. Louis and had already begun a portrait of Sherman before the month was out. The picture was exhibited in February, and a few weeks later the painter was on his way back east to paint the portrait of Secretary Seward, who was then living in retirement at Auburn, New York. Here he spent a pleasant spring and early summer, painting various family portraits and going on excursions by boat and horseback with his

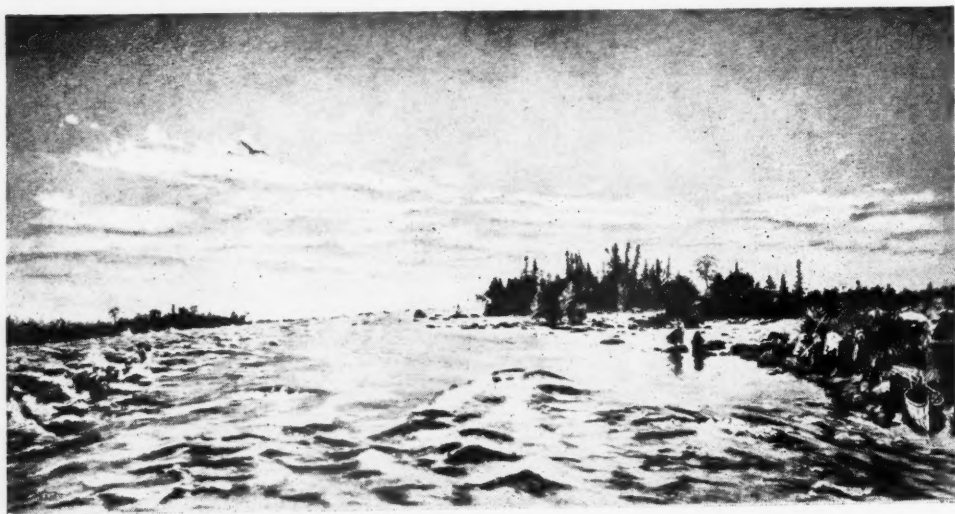


Fig. 2. FRANK BUCHSER: SAULT STE. MARIE  
*Museum of Art, Basel, Switzerland*



friends. But when the summer came around he went south, this time to Charlottesville in the heart of Virginia.

He now settled down to a systematic and exhaustive study of Negro life in its native environment, and his note-books are full of sketches and observations. Here he took up again the project of a monumental picture on this theme, which was finally completed after a second summer of hard work the following year. But Buchser had other plans in his mind as well. His original object in coming to America had been to paint a picture containing portraits of the leading men who had been instrumental in preserving the Union; but as this project gradually faded away — largely due to the fact that Grant refused to sit to him — we hear of variations which deviate considerably from the original idea, and in the spring of 1869 he was already openly announcing that he intended to paint the portrait of General Robert E. Lee. On September 25th, 1869, he left Charlottesville and crossed the mountains to Lexington. A few days later he was working on the Lee portrait, which was finished and exhibited to Lee's friends on October 18th. The next day Buchser brought the painting back north with him. When Lee died, almost exactly a year later, Buchser was again in Charlottesville, and the following winter of 1870-71 he spent in New York, trying to find recognition for his work. That, however, was at that particular moment an almost hopeless undertaking; the new school of painting represented by Buchser had not yet found acceptance with the general public and the Negro as a theme had already accumulated too many unpleasant and even humiliating associations to be palatable to the average American buyer of pictures. So Buchser, in a sudden mood of anger and disgust, decided to return to Europe, and in May we find him on an ocean liner painting the blue waves of the Atlantic.

Buchser's achievements as a painter during the five years he spent in this country lie in three distinct fields. His trip to the Far West with Sherman very soon after his arrival opened his eyes to the pictorial possibilities of the American landscape. Coming from Europe, he was mainly attracted by its size, by the atmospheric effects of the vast distances. It is characteristic of him, the son of Switzerland, that as a painter he was never interested in the Alps, and we find the same attitude in his work on the plains. While Bierstadt, a few years earlier, had tried to capture the grandeur of the Rockies in his Düsseldorf net, Buchser was satisfied with the foreland and painted the broad expanse of the prairies with the high mountains in the background. Here he discovered exquisite color tones in the brilliant upland sunshine, and several of the studies he made can be placed



Fig. 3. FRANK BUCHSER: CROSSING THE PLATTE  
Museum of Art, Basel, Switzerland

beside anything of the kind done in his generation. The picture of Sherman's party crossing the Platte at dawn of an August day (Fig. 3) is a beautiful cadence of atmospheric tones in blue and grey. In the artistic interpretation of this middle region between the Mississippi and the Rockies Buchser must be accepted as the pioneer — in advance of the younger men of his own generation in America, to be sure, by only a few years.

When he went to the Great Lakes in 1868 it was the same compelling sense of the vastness of the landscape that attracted him, but here in the north the solution he sought after was less one of color than of light and of drawing. The four or five paintings of the Rapids of St. Mary are considerably cooler in tone, and he chose the end of the day to bring out the effects he was striving for. The Indians, for whose sake he had gone there, were relegated to a subordinate position in the margin of the picture, while the chief accent lies on the enormous depth toward which the eye is drawn in the center. Even the horizon shows an almost imperceptible but clearly felt curve to enforce the sense of global dimensions that was the essence of the painter's experience of the American landscape. Where this experience was not possible, he does not seem to have been interested; there are very few other landscapes in oil, although those that have been preserved — two views of Woodstock in the Shenandoah Valley (see Fig. 4), a few forest studies in West Virginia and some pieces in and near Charlottesville — show Buchser's magnificent command of the open-air technique.

The failure of the Indians as a theme for a large picture threw him back again upon the Negroes. The earlier practice of choosing subjects from



the streets in the manner of the genre painters of the day and reminiscent of Murillo's street urchins he never quite gave up, and that seems to have been the only type of picture he was able to sell. At Charlottesville, however, he studied and painted the living conditions of the Negroes, both inside and outside of their homes, and their relation to the whites. In all these respects, the picture he had to compete with was Eastman Johnson's *The Old Kentucky Home*, the inaccuracy and insincerity of which he must very soon have recognized. The painstaking care with which he worked along these lines seems almost like a protest against the American painter's superficiality. But there was early a deeper note in his Negro-painting, a note which first came out strongly in *The Volunteer's Return* (Fig. 1). The half-conscious humor with which he treats his theme here has nothing of the disrespectful levity characteristic of Johnson, and this note was to become the predominant one in the great picture which he finished at Charlottesville in the summer of 1870 and called *The Song of Mary Blaine* (Fig. 5). He places his Negroes where they belong, on the red soil of the South, grouped in a firm composition carefully balanced, and supported by house and landscape to left and right, with the heights of Monticello in



Fig. 4. FRANK BUCHSER: WOODSTOCK, VIRGINIA  
Collection of Dr. Oskar Reinhart, Winterthur, Switzerland



Fig. 5. FRANK BUCHSER: THE SONG OF MARY BLAINE  
Museum of Art, Solothurn, Switzerland

the background. The coloring is peculiar, a strange dissonance of pinks and light greens and deep blues, a kind of pictorial precursor of the modern jazz, typifying the mentality of the race which he here depicts in its then state of social development: the house-servants and the field-hands, and the mulatto girl — in dress and facial expression above the rest and almost on a level with the whites. The picture, however, can hardly be understood today, since the theme to which Buchser's title alludes is a song long since forgotten, in which the typical fate of the Negro slave is related — a story of love and happiness cruelly shattered by the intrusion of the white slave-trader. In Buchser's day this was still a theme which had reality in the memory of many people north and south, and under the shadow of this memory most of the Negroes were still living.

The warmth of Buchser's sympathy and the high humanitarian idealism in the treatment of his subject was recognized by the Northern press; there was a long article highly appreciative in the *New York Tribune*. But the fundamental difference between his position and that of the average American of his day is strikingly apparent in the pictures of Negro life that Winslow Homer produced several years later — possibly influenced by Buchser. For Homer, the Negro seems to have been the lowest form of

human existence within his ken, the point where human life approaches closest to the animal, and a fitting symbol in human shape of the brute forces of nature. In this sense he painted the most famous of his pictures, the *Gulf Stream*. There is no vestige of the faith in the future development of the Negro that is so characteristic of Buchser and that made the Swiss painter a surer prophet than his American contemporary. But at the moment, the Homer mentality had the upper hand in America, and Buchser brought *Mary Blaine* home with him.

The portraits into which the original project of the great mural was finally dissolved represent in themselves an important phase in the development of Buchser's art. Portraiture was the one department in which American art was strong, and Buchser, in order to compete, had to add a note of his own. That probably explains the fact that his important portraits are not merely likenesses, but very intense interpretations of the personalities he depicted. At times the interpretation triumphed over the likeness to such an extent that the result bordered on the grotesque. His portrait of Bryant is such a case. For the normal American, Bryant appeared in the guise of an Old Testament prophet, with a great, white beard and deep-set eyes under heavy, bushy eyebrows. Buchser broke away from this convention and painted a very active and vigorous old gentleman, sitting leisurely beside a brook with a pencil in one hand and a paper in the other, and a sheaf of letters in an old straw hat by his side. Such an interpretation, psychologically much truer than the usual one, must have appeared sacrilegious to the New York public, to whom the picture could not be shown. The same method, when applied to Sherman, was much less open to objection, and Buchser's portrait of the mercurial general, with his pale face, reddish brown eyes, high forehead and red hair, standing in his tent dictating despatches to his aide, is the first important picture of a modern soldier in the history of the art (Fig. 6). With distinct purposefulness his sword is placed behind him, while the main accent rests on the map and the inkwell. When he came to Seward, Buchser was not inspired to the same intensity of vision. Nearer acquaintance bred in his simple, straightforward mind a kind of contempt for the successful politician, and although the portrait is a very fine interpretation of Seward's character, it clearly reflects Buchser's tepid interest in his subject (Fig. 7).<sup>1</sup>

Lee, however, was a different matter. Although Buchser had come to America with unequivocal sympathy for the North, what he gradually learned about Lee's character was more than confirmed upon personal

<sup>1</sup>The illustration is not the main portrait, but merely an early sketch.



Fig. 6. FRANK BUCHSER: GENERAL WILLIAM T. SHERMAN  
Art Museum, Berne, Switzerland



Fig. 7. FRANK BUCHSER: WILLIAM H. SEWARD (sketch)  
Museum of Art, Basel, Switzerland



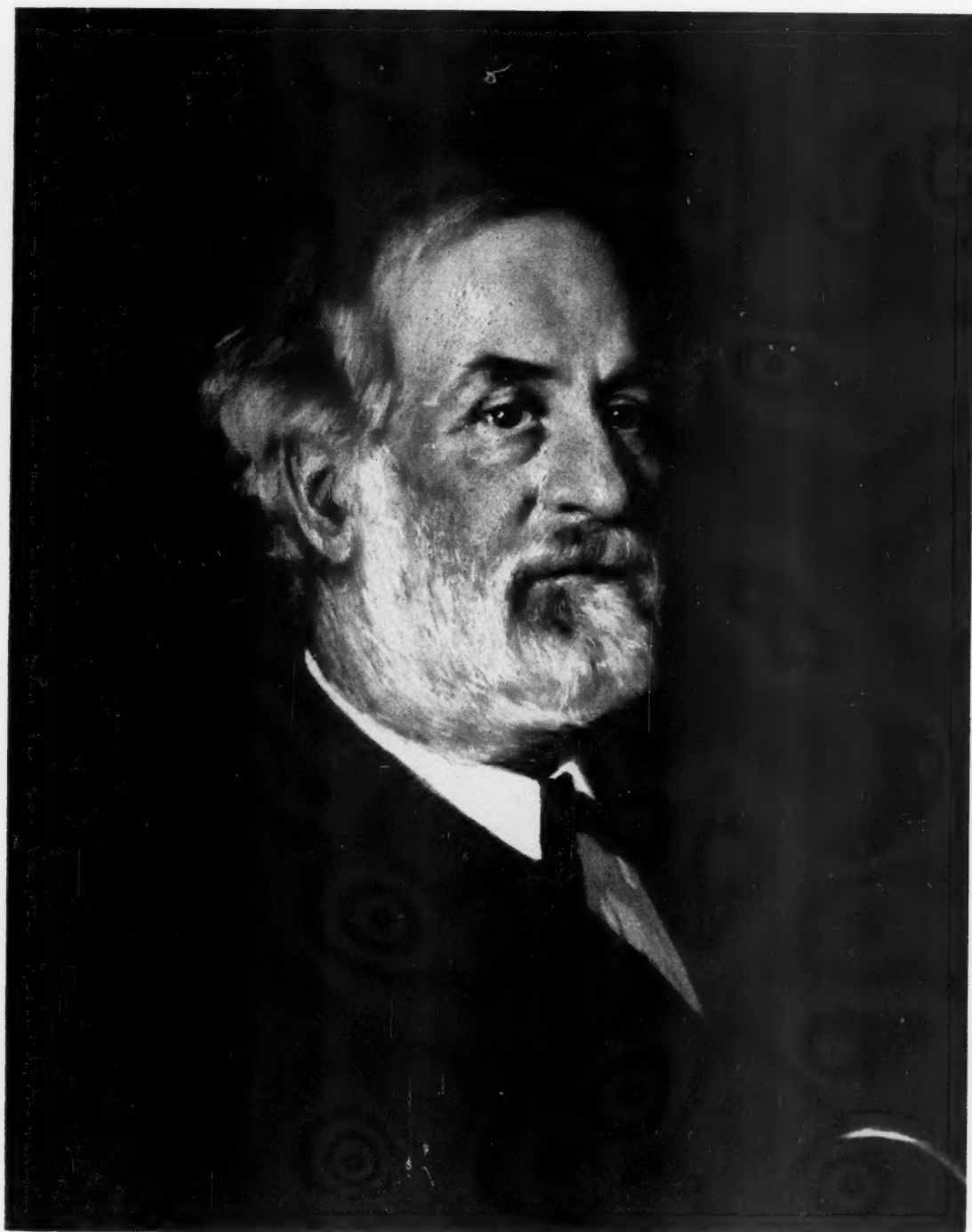


Fig. 8. FRANK BUCHSER: GENERAL ROBERT E. LEE (detail)  
*Art Museum, Berne, Switzerland*

acquaintance. During the month he was at Lexington he conceived for the great Southern leader a love and respect which amounted to veneration. While he could later declare that Sherman had been his friend, the only truly great man that he met during his five years in America was Lee, and this deep sympathy and understanding made it possible for him to create not only the sole portrait of the great soldier in existence (Weir's portrait of the Superintendent of West Point could not yet contain all that Lee later became) but also one of the finest and most convincing interpretations of Lee's character we have (Fig. 8). Possibly the sympathy was mutual, for during the sittings Lee, against his usual custom, spoke to the painter about his military campaigns, and the vivacity that this theme aroused in his face gives the portrait its distinctive character. Buchser was able to pierce through the iron reserve that is the usual note of the portraits of Lee and to penetrate below the surface to the forces that made Lee the great fighter and leader that he was. Confederate officers who knew Lee personally confirm Buchser's impression, and the slightly ruddy face with the large, almost protruding eyes, the strong, aquiline nose, the closely-knit eyebrows — all bearing testimony to an extremely powerful, passionate will — as well as the strong bull-neck and the colossal shoulders which indicate the physical strength that carried Lee with unimpaired health through the greatest hardship — all this was even then recognized as the correct and only possible delineation of the man whose genius and character had prolonged the war for three years. While Buchser's Sherman is the modern intellectual soldier, developing the art of war into a science, there was in Lee, the engineer and mathematician, the deeper, more primitive power of the born warrior with a chivalrous love of war the Northern leaders rarely possessed, and it is the mark of Buchser's great genius that he saw this and brought it to light.

The portraits of Lee and Sherman were presented to the Swiss Confederation by the artist; the other American pictures were mostly acquired by various Swiss museums. In America his name was quickly forgotten; while in Europe Buchser resumed his artistic ramblings, revisiting England, Spain and Morocco, spending several years in Italy and crossing over to Greece for a prolonged stay. At home he maintained his position as the leading painter of his day, but when he died in 1890 the rising star of Boecklin east of the Rhine, and the French impressionists west of it, rapidly put him in the shade from which he has only recently been rescued. In American art he was merely an incident, to be sure, but one the memory of which certainly deserves to be preserved.



## AMERICAN POPULAR ART AS RECORDED IN THE INDEX OF AMERICAN DESIGN

By ERWIN O. CHRISTENSEN

National Gallery of Art, Washington, D. C.

LESS than a decade ago, the work on the Index of American Design came to an end. Today the whole collection is installed in the National Gallery of Art, where it is in constant demand. The Index has been so widely publicized that its story is well known, and I need only briefly summarize its content.

The collection is one of water-color renderings and photographs of crafts and popular arts. It takes in a tremendous field, from toys to covered wagons, from ceramic sculpture to terra-cotta stoves, from gold ornaments to cast-iron railings. There are tools and textiles and weapons and mechanical devices like plows, sewing machines, and cash registers, some fifteen thousand renderings and at least five thousand photographs of original objects. The period covered is from before 1700 to around 1900, but most of the objects are from the nineteenth century.

The Index serves at least two basic purposes. It is an archive to preserve the past for the future, and a reservoir of design to which anyone may turn for facts and inspiration. The uses to which the material has already been put are many. Traveling exhibitions have circulated for a number of years; Index drawings have appeared in more than a dozen magazines, in several portfolios and in Frances Lichten's recent book, *Folk Art in Rural Pennsylvania*. Plates from the Index have been loaned for various purposes, but so far hardly at all for research.

One who proposes to use the Index for research may well ask two questions: "Are the Index plates faithful reproductions of the originals?" and "Are there enough examples to make each group representative?"

As to the quality of the renderings: the Index plates are distinguished for their exactitude; the better plates are practically visual substitutes for the originals. As for the quantities, I shall indicate about how many there are in the few groups here illustrated.

In speaking of research, a few particular examples attract my attention, while certain other approaches also suggest themselves. There are various opportunities for research and every student will discover his own problems, once he has oriented himself in a field of his choice.

The *Indian Weathervane* by Shem Drowne (Fig. 1), from the Old State

House in Boston, gives the illusion of the metal. Before an artist was ready to render a metallic object, he had to decide whether it had been cast, forged, drawn, turned or rolled, filed, beaten or burnished. He had to understand how the object had been made, not just what it looked like. Do our weathervanes merely copy those of Europe or have we gone beyond foreign precedents? I don't think this question has been fully answered. Some-



Fig. 1. COPPER WEATHERVANE. Made by Shem Drowne for Province House, Boston. Mid-eighteenth century. Original owned by Massachusetts Historical Society, Boston. Rendered by Alice Stearns, Massachusetts Project.

*National Gallery of Art, Index of American Design*

one should survey what European nations have done with weathervanes and compare Europe with America. The Index would supply a good representation of American productions.

Astonishing results were achieved in the rendering of textiles. *Crewel Embroideries* are reproduced in full size, stitch by stitch. Artists were instructed to model each thread, to show the twist of each strand, and even to paint the holes made by the needle. The Index contains sixty-eight renderings of crewel embroideries, twenty-five from the Boston Museum of Fine Arts. The textile collection in all fields, including *Woven Coverlets*, is one of the best and biggest of any part of the Index. Coverlets have been written about from the practical and the sentimental point of view, but I have seen no book that goes into the artistic side. Yet, to go through a collection of Index coverlet designs is a thrilling experience, and someone may find it worth while to bring the esthetic appeal into focus.

The *Caswell Rug* has often appeared in print. In this instance we can judge the correctness of an Index plate that was released as an example worthy of exhibition, by comparing it with the original in the American Wing of the Metropolitan, perhaps keeping in mind this *Detail* (Fig. 2).

The major categories of American glass are represented and many of the types illustrated in the McKearins' book on American glass have been recorded.

Pennsylvania German *Sgraffito Plates* demonstrate the accuracy of ceramic renderings. Many of the plates in Barber's *Tulip Ware* book are recorded in the Index. In such fields as glass and ceramics, that have been so well studied, the Index will serve the need of illustrators more than that of students.

Tole ware, painted tinned sheet iron, is illustrated in a *Coffee Pot* (Fig. 3). The Index has quantities of tole ware, which so far has been of interest chiefly to artists and designers.

A *Mirror* (Fig. 4), with a frame more appropriate to lace than to cast iron, is characteristic of the Victorian section, which includes garden ornaments, clocks, costume, wedding cakes, mourning pictures and furnishings of all varieties. When the nooks and crannies of nineteenth-century taste are explored the Index will be there with documentary material. Those who have seen the exhibition entitled "I Remember That" may be interested to know that the artist, Perkins Harnly, is continuing the series; to that extent the Index is being expanded.

The Index is rich in *Salt-glaze Stoneware* from the late eighteenth century to the time of the Civil War. There are two hundred jugs and crocks



Fig. 2. CASWELL RUG (Detail). One section of a rug named for the woman who embroidered it. Completed in 1835. Original in The Metropolitan Museum of Art, New York City. Rendered by Charlotte Winter, New York City Project.

*National Gallery of Art, Index of American Design*

alone with their brush-drawn cobalt blue designs against the grey. Such emphasis on this humble but indigenous ware seems like an atonement for the imitative porcelain so popular in the same period. Anyone interested in salt-glaze stoneware could get a good survey here (see Fig. 5).

In the beginning of the project, curators guided the workers to museum collections. The Metropolitan is represented with over three hundred items, the Elie Nadelman Collection with about a hundred and twenty-five, and other museums and other cities in proportion. Modern artists had been the first to call attention to those folk arts that were outside the province of museums, the dolls and puppets, hitching posts and *Carrousel Horses*, that became recognized as objects worthy of being recorded. In this field attributions are admittedly tentative. But who would deny the charm that we



Fig. 3. TOLE WARE COFFEE POT. Tinned sheet iron painted or "japanned." Early nineteenth century. Original privately owned. Rendered by Charles Henning, New York City Project.

National Gallery of Art, Index of American Design

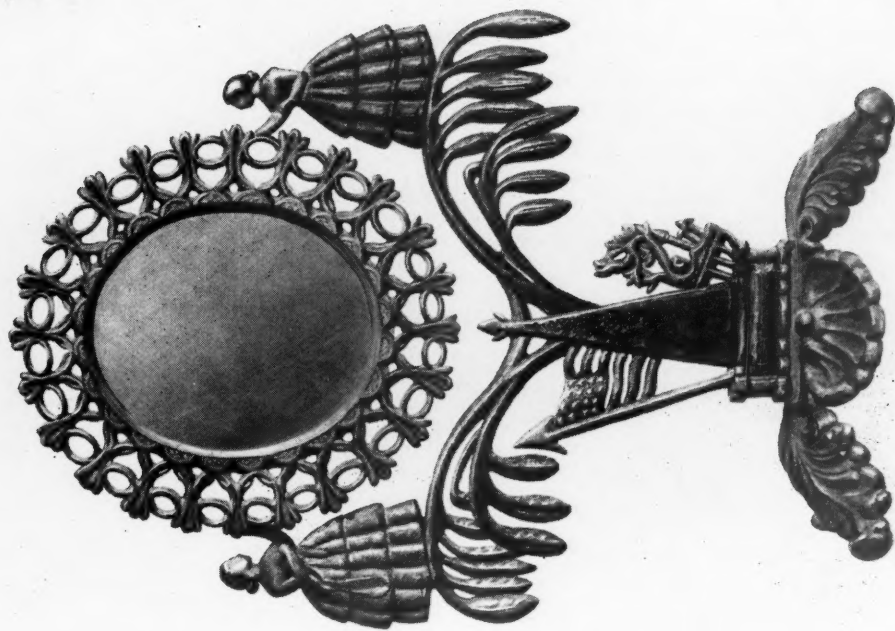


Fig. 4. MIRROR. Painted cast iron. Mid-nineteenth century. Original privately owned. Rendered by Regina Henderer, Delaware Project. National Gallery of Art, Index of American Design



find in the carrousel horse whose fusion of flowing grace and stilted manner make one think of ancient Greece?

There is no doubt that the Index has contributed to a broadening of interest in folk art, as in the Spanish region of our old Southwest. Through New Mexico, Colorado and Southern California projects, the Index has about a hundred and ten renderings of *retablos* and *bultos*, largely from Denver and Colorado Springs and from private collections at Taos. This represents perhaps ten per cent of the originals that still exist. As these



Fig. 5. STONEWARE CROCK. Blue slip decoration on salt glaze stoneware. Mid-nineteenth century. Original privately owned. Rendered by Nicholas Amantea, New York City Project.

*National Gallery of Art, Index of American Design*

plates were taken from the more representative examples, the Index could be used as an introduction to this phase of the art of the Southwest.

A *Carved Trinity* from the Taylor Museum illustrates this group (Fig. 6). This manner of representing the Trinity follows Byzantine iconography, that had been abandoned in Europe in the eighteenth century.

A significant discovery was made in Southern California. In the chapel at Pala, of the Mission of San Luis Rey, an original *Indian Fresco* was found under modern whitewash and plaster. It had been painted about 1816, covered over early in the nineteenth century, and was rediscovered by artists of the project. Here the European classic blends with a native Indian style. Though generally speaking, relations to Indian art in these frescoes have been noted, they have probably not been studied in any detail. Index material may here point the way for further research.

The comb-like motifs of the arch resemble Indian neolithic rock paintings found in other parts of the state. These rock paintings, according to

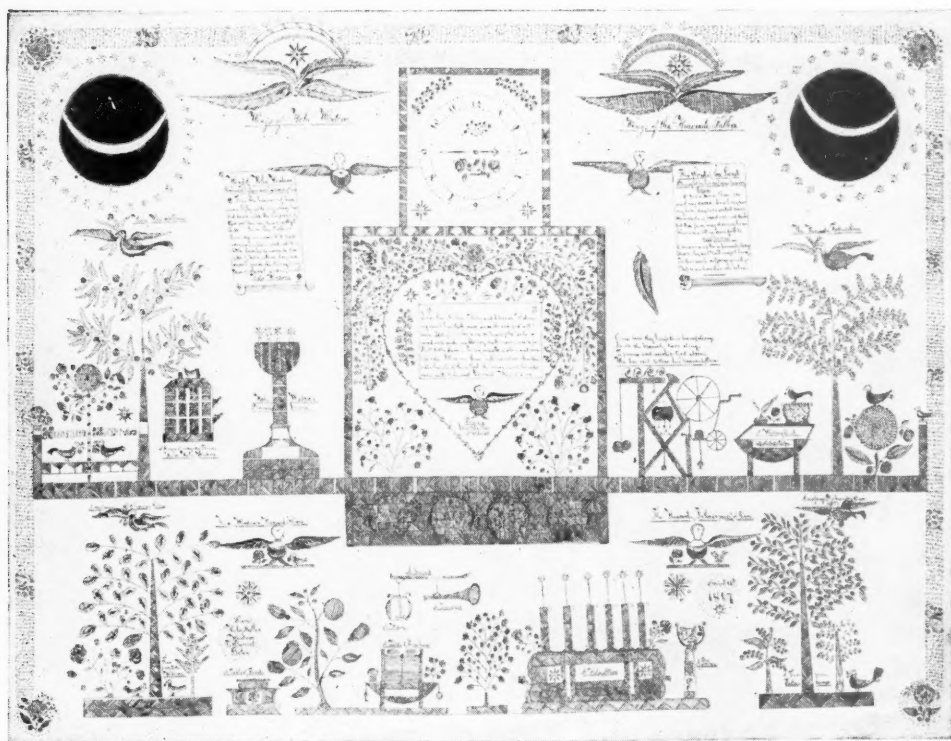


Fig. 7. SHAKER SPIRIT DRAWING, made by Eldress Polly Reed under inspirational guidance, April 11, 1847. Original in Western Reserve Historical Museum, Cleveland, Ohio. Rendered by Orville Cline, Ohio Project.

National Gallery of Art, Index of American Design

J. A. Stewart (*Petroglyphs of California and Adjoining States*, 1929) were done by young men after a fast in connection with initiation ceremonies. Indian tradition lived on vividly in Christian painting as we see in the crosses which are repeated on the dado like a magic formula.

A series of fourteen canvases said to have been painted by Indians about 1779 under the guidance of Mission padres were reproduced for the Index. At the time the series was discovered, there was considerable newspaper publicity. The Index has some technical information on the pigments, but the series seems to be awaiting the attention of the scholar.

Less well-known than Shaker furniture and textiles are the *Spirit Drawings*. A number of originals are in the Western Reserve Historical Society in Cleveland, Ohio. They belong to the decade of 1837-1847 when the austere religion had become emotional and gone in for rituals and psychic experiences. Shakers ordinarily would tolerate no pictorial decoration, but a spirit drawing (see Fig. 7) was done through divine inspiration while the artist was in a trance. Therefore it represents a spiritual message. There is a sense of purity and a combination of rigid restraint in the box-like structures, with a delight in the ornamental that seems especially free and exuberant. The design is expressive of the Shaker spirit and illustrates Shaker sayings, but it would require a more elaborate presentation to reveal its symbolism.

There are over a hundred and thirty renderings of folk carving in the Index, exclusive of Pennsylvania German and the Spanish Southwest. Apparently no one person or museum has collected any large number. The original woodcarvings are dispersed; the Index examples happen to be from Maine, Massachusetts, New York, Louisiana and Iowa. There are probably many more, as seventeen states are not represented in the Index.

A *Drinking Fountain* by Hobart Victory Welton of Connecticut, about 1875, is one of the few stone carvings recorded. Welton was accomplished in several fields, as farmer, businessman, engineer, legislator, and incidentally as an artist. Three works by his hand have been recorded and each is unique. In this fountain, the delicate relief of the horse panel, with its soft, flowing contours, shows him to be a sensitive artist. From an individualist, we turn to the more professional ships' carvers. A *Figurehead*, called "Lady with a Rose," in the Mariner's Museum at Newport News, is said to have belonged to the ship "Osage," which is believed to be the "Osage" burned by the British in 1814. Little will be known about individual figureheads, until research discovers new information. Hence, a stylistic examination of a group should contribute something to our knowledge.



Fig. 6. THE TRINITY. Santo of the Old Spanish Southwest. Painted on gesso-covered wood carving. Eighteenth century. Original in Taylor Museum, Colorado Springs, Colorado. Rendered by Ranka S. Woods, Colorado Project.

*National Gallery of Art, Index of American Design*



Fig. 8. CIGAR STORE INDIAN. Wood, about three feet high. Nineteenth century. Original privately owned. Rendered by Georgine E. Mason, Iowa Project.

*National Gallery of Art,  
Index of American Design*



There are over 178 *Cigar Store Indians* and thirty-five non-Indian tobacco figures in the Index. The largest group, of thirty-four, is from the Waters Collection in Grand Rapids, Michigan; the rest are scattered. In the Index we have the Indian tribes in one place. Instead of traveling around, seeing one here, another there, we can see them together and find out how they differ, and demonstrate how commercial woodcarving compares with academic stone sculpture (see Fig. 8).

As figurehead carving declined in the first half of the nineteenth century, the carvers sought employment with other concerns that produced shop figures and built circus wagons. The *Circus Wagon Figures* in the Index belong to the eighties and nineties. Though figureheads, shop figures and circus carvings have hardly come within the range of the scholar, I have found little tendency to dismiss them as crude or unimportant.

Index plates can be loaned to institutions; individuals can secure them through a college, a museum or some other institution that will sponsor a request. Photographs are loaned to individuals, the only expense being return postage.

In comparison to collections of original material, the Index has advantages and disadvantages. From the point of view of the person interested in research, the disadvantages are twofold:

1. No museum is fully represented.
2. Even the best picture shows only one side, and cannot be examined the way you pick up a pot or turn over a textile.

The advantages are these:

1. The Index is comprehensive and contains a great variety of selected material from many places beyond the resources of any one institution.
2. It calls attention to material that is often only locally known.
3. Material that would otherwise be scattered and inaccessible is brought together and made available for study.
4. Fragile objects like glass and pottery can be studied without risk to the original.
5. For printing in color, Index plates are better than originals and more economical to use.
6. Much research done by Index workers is already contained in the files. We have leads to all kinds of information on many topics, in addition to data sheets, newspaper excerpts, glossaries, bibliographies and complete studies on various topics, some excellent, others sketchy. All are available to any student who may wish to consult them.

## BELGIAN PAINTERS OF THE XVIII CENTURY IN THE METROPOLITAN MUSEUM OF ART

By MICHEL N. BENISOVICH

Translated by Roger Bordley

New York City

THIS year the Metropolitan Museum of New York celebrates its 75th anniversary. It was in 1871 that one of the Council members, William T. Blodget, being in Europe, bought the collections which formed the first foundations of the Museum. One hundred of these pictures were bought in Brussels through the mediation of Etienne Le Roy, expert attached to the Museums, and fifty-nine in Paris. The catalogue of the Metropolitan points out that the Brussels pictures came from Count Cornet de Ways Ruart de Vanech. Here is what the *New York Evening Mail* wrote on the 19th of February 1872:

"In these we have examples, several of them of great excellence, few of them less good, of Rubens, Van Dyck, Van Ostade, Jordaens, David Teniers, Hobbema, Wouvermans, Sir Peter Lely, Dirk Hals, Frans Hals, Ruysdael, Huysmans, Van der Meulin, Defrance, Jan Steen, Cornelius de Vos, Horemans, and of others with names less familiar."

Several of these pictures are still exhibited with pride, others repose modestly in the reserve store rooms of the Museum. A special exhibition celebrating the foundation of the Metropolitan under the title "The Taste of the Seventies," grouped the nucleus of the pictures bought in 1871 in a gallery, among which were the *Malle Babbe* by Frans Hals, and some by Guardi and Tiepolo. One might have seen there the two Defrance pictures which we reproduce as Figs. 1 and 2.

Léonard Defrance is a little master hardly known outside of his native town, Liège. Upon his trip to Paris, while on his way to Italy, he strewed pictures to the four winds which sometimes figure in museums as anonymous works (notwithstanding Defrance is recognizable a mile away) such as his *Interior of a Factory* in the Museum of Castres, a town where the artist sojourned. This *Boilly de la Bouverie* is more than a teller of divers and sundry tales. It seems unjust to say that these little pictures have the interest of minutes or of a police report, but they represent Defrance as he is, the precursor of a new industrial age, and as such he would find his place in one of the Russian museums. Only industry and the kind of life led by the little people interested him. The miners, the shoemakers, smiths



Fig. 1. DEFRANCE: THE BLACKSMITH  
Metropolitan Museum of Art, New York

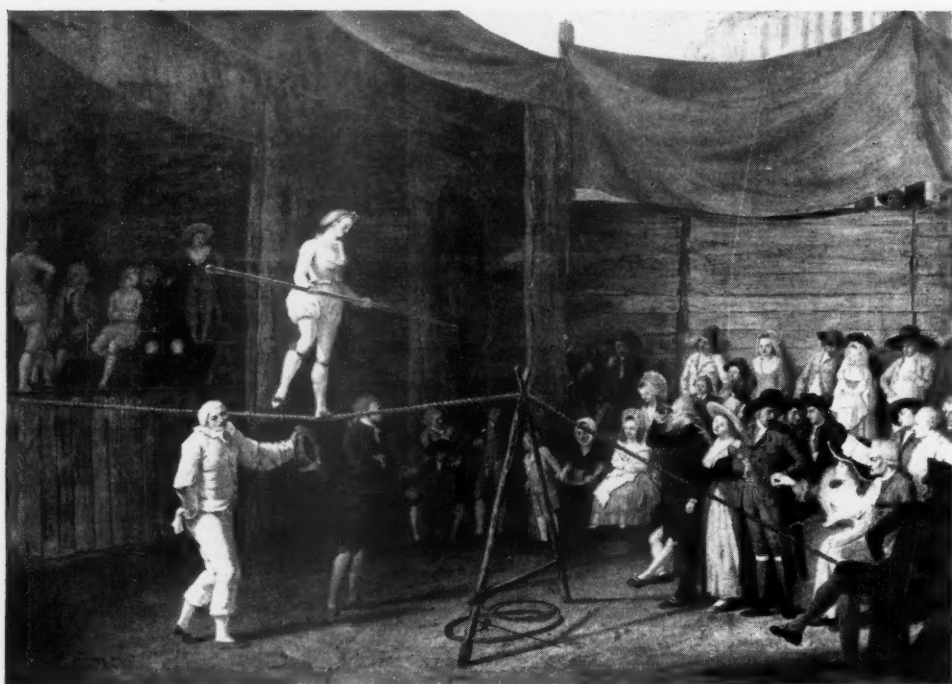


Fig. 2. DEFRANCE: ROPE DANCER  
Metropolitan Museum of Art, New York



Fig. 3. DEFRANCE: THE BRIGANDS' CAVE  
Metropolitan Museum of Art, New York

and smelters, the glass-blowers, cobblers, snuff-grinders, at work or play, in smoking rooms and beer halls — this was his world and with them he was at ease.

And if one examines the figure of the blacksmith and his assistant (Fig. 1) one must admit that all the dignity of the manual work of the artisan is crystallized in these people and that the breath of a Lenain has passed here. Herein, Defrance shows a frank good-naturedness, and if his everyday figures have only rarely any spiritual elevation and act mostly like marionettes, they always amuse us.

Let us look at his *Rope Dancer*, a picture which he must have repeated innumerable times (Fig. 2) with such naïve eroticism, and such expressive looks from the impassioned spectators.

Defrance rode a hobby-horse. He was what one calls "a priest eater"; it was he who was the leader of the anti clericals in Liège beginning at least as early as 1789. The *Expulsion of the Jesuits by Joseph II*, and later the *Expulsion of the Congregations of Liège*, were his favorite subjects, and one of his pictures even had the honor of a beautiful big plate engraved on copper by Hellman (Gotha Museum, 1782).

It is an unfrocked priest that we perceive to the right in *The Brigands'*





Fig. 4. JEAN JOSEPH HOREMANS THE YOUNGER: AUTUMN  
Metropolitan Museum of Art, New York

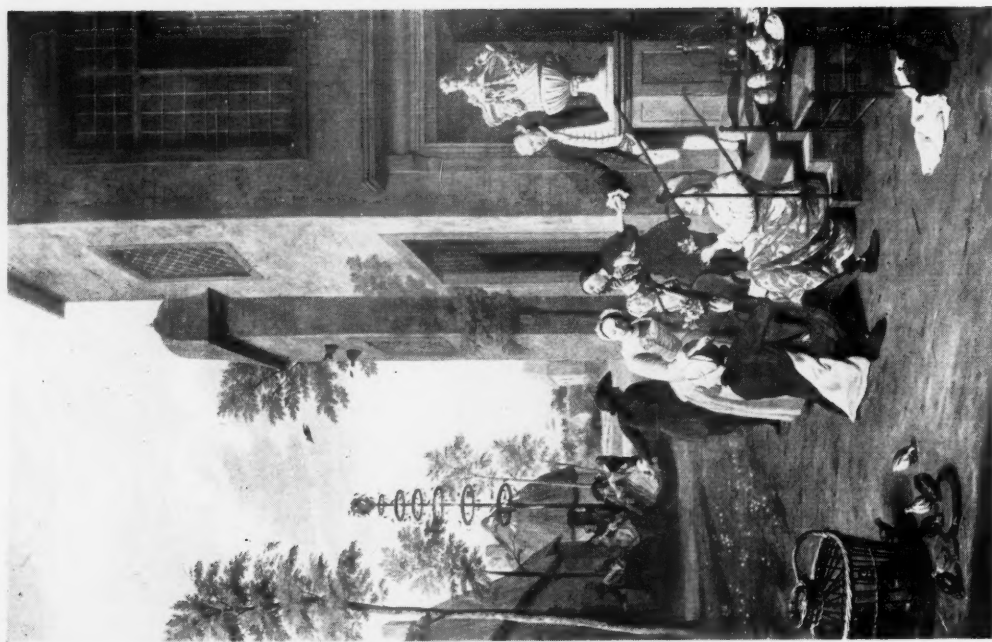


Fig. 5. JEAN JOSEPH HOREMANS THE YOUNGER: SPRING  
Metropolitan Museum of Art, New York

Cave (Fig. 3) of which there exist numerous repetitions. "Illustration of the romance of Gil Blas" say Portalis and Beraldi in their *Engravers of the XVIII Century*. The Spain of Lesage was not in Iberia, and it is with astonishment that we see the name of Jean-Philippe-Guy Le Gentil, Count of Paroy, appear in the role of engraver of the proofs which were done from the "Brigands' Cave" of the future extreme republican.

This amateur, a pupil of Janinet, a friend of Madame Vigée Lebrun, a familiar guest at the Athenian suppers of the Count de Vaudreuil, a Lieutenant in the French Guards, a free associate of the Royal Academy of

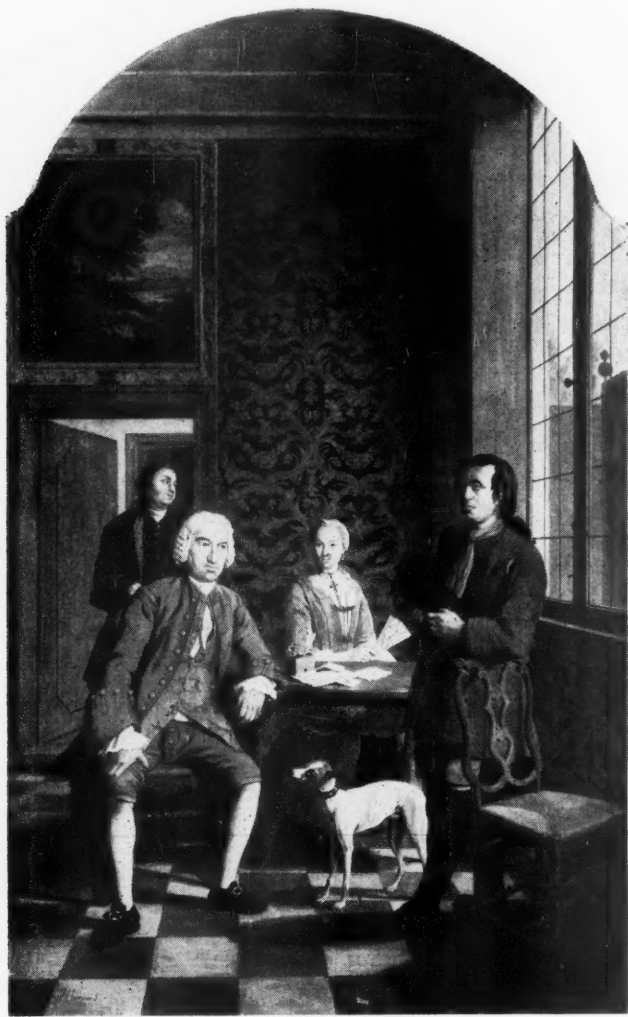


Fig. 6. JEAN JOSEPH HOREMANS THE YOUNGER: A LANDLORD WITH HIS TENANT  
Metropolitan Museum of Art, New York

Painting and Sculpture, Marquis and candidate for the Institute under the Restoration, has produced here a superb engraving in colors, of which a print was on display in the Exhibition of XVIII Century Works at the National Library, Paris 1925.

Among the pictures bought at Brussels in 1871 by the Metropolitan Museum were nine decorative paintings by Jean Joseph Horemans the Younger — The Four Seasons, of which we reproduce *Autumn* and *Spring* (Figs. 4 and 5). Of the five others, M. Pierre Bautier has reproduced *The Fish Market* in his "Painting in Belgium in the XVIII Century" (published by the Cercle d'Art). The other four pictures are: *The Horse Pond*, *Returning from the Hunt*, *Resting after Hunting*, and *A Landlord with his Tenant* (Fig. 6). The collar of the dog in the last named picture bears the initials A. D. H., which should confirm the conclusions of the Metropolitan catalogue in 1931, stating that the picture was an order from the Count de Hamale and that the principal personages are portraits. The dates would fall between 1761 and 1764. M. P. Bautier says that the series comes from the sale after death of the Baron de Heusch, of Chateau de l'Andweck, sold in Brussels the 9th of December 1870. Therefore, it is not a part of the hundred pictures of the Count Cornet, but of those sold by Etienne Le Roy directly, in all, fifteen pictures.

Another member of the Antwerp family of Horemans is represented in the Metropolitan Museum by a relatively recent gift (1932) from Miss Morosini. This time it happens to be Peter-Jacob who signed the picture, *A Family Group*, in 1730. His activity developed abroad; in 1727 he became Painter in Ordinary to the Elector Charles-Albert of Bavaria (born in Brussels where his father was Governor of the Low Countries), later Emperor under the name of Charles VII.

And this is how, by one of those curious chances, that Belgian painting of the XVIII century is better represented at the Metropolitan Museum than in many of the public collections of Europe.

## BASIC PHASES OF EIGHTEENTH-CENTURY ARCHITECTURAL FORM

By JOHN FABIAN KIENITZ

University of Wisconsin

### PART II

OUR colonial Queen Anne is a primary and decisive step away from Gothic. Symptomatic of this stylistic neighborliness is the form of the initial roof construction of the MacPhaedris-Warner house. Beneath the present lead flat of the gambrel and parapet, as shown to me last summer by their discoverer, Mr. John Mead Howells, are still to be found the framing signs of a double run of twin peaks with a deep furrow between. At one time these peaks stood out as the roof for all the length of the house. With the later introduction of the gambrel came the roof parapet and raising of the gable-end chimneys. The chimneys had to be raised for the sake of safety and, as we like to think, from a sense of style.<sup>11</sup> Such furrowed roofing is native to England.

Because the parties to whose care they had been given had gone off to war and placed them in a sacrosanct bank vault for the duration, we were unable to read the original documents dating from as early as 1716 which help to authenticate the early date to which this house has always been assigned. From the evidence of other doorways, admittedly very tricky, we would say its Palladian entrance trim is later than the house proper. Perhaps the entrance graces this plum-colored brick only from the time that saw the changes in the roof. The interior paneling is probably born with the house because many variants of it, with equal emphasis on bolelection moulding, exist in the colonies. Graeme Park offers a prime parallel. Pine panels in two popular sizes make the corner fireplace complete. They are horizontal echoes of the long vertical framed and raised panels of the other walls. The sections of chair rail are consistent with the treatment of the upper portions of the wall. And they make an effective interval between the upper wainscot and the set panel which replaces the dado of which much will be made in mid-century styles. This panelling finds its models in Queen Anne deal. Among colonial wood finishes of a room this style is perhaps the heaviest. Later versions are more plastic and uninterrupted. Towards the end of the century all trace of this work is gone.

<sup>11</sup>John Mead Howells, *The Architectural Heritage of the Piscataqua* (New York, 1937), where Figure VI shows a section that indicates the lines of the earlier and later roofs.



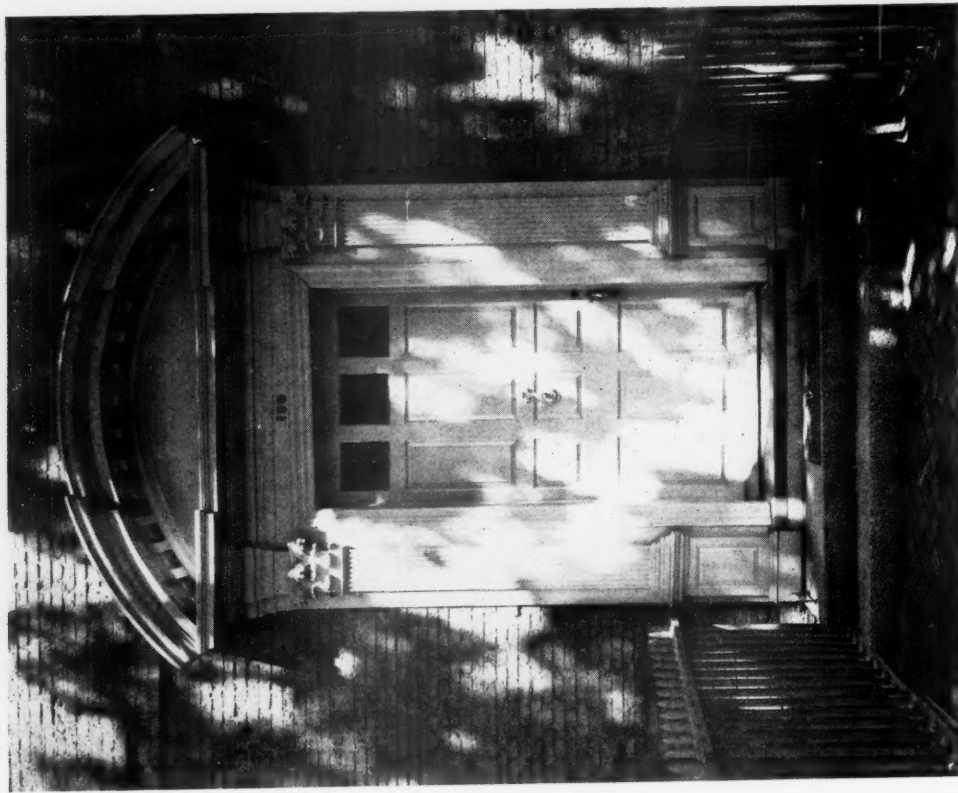


Fig. 13. MACPHAEDRIS-WARNER HOUSE, 1718-23, PORTSMOUTH, N. H.  
*Courtesy Mr. John Mead Howells*

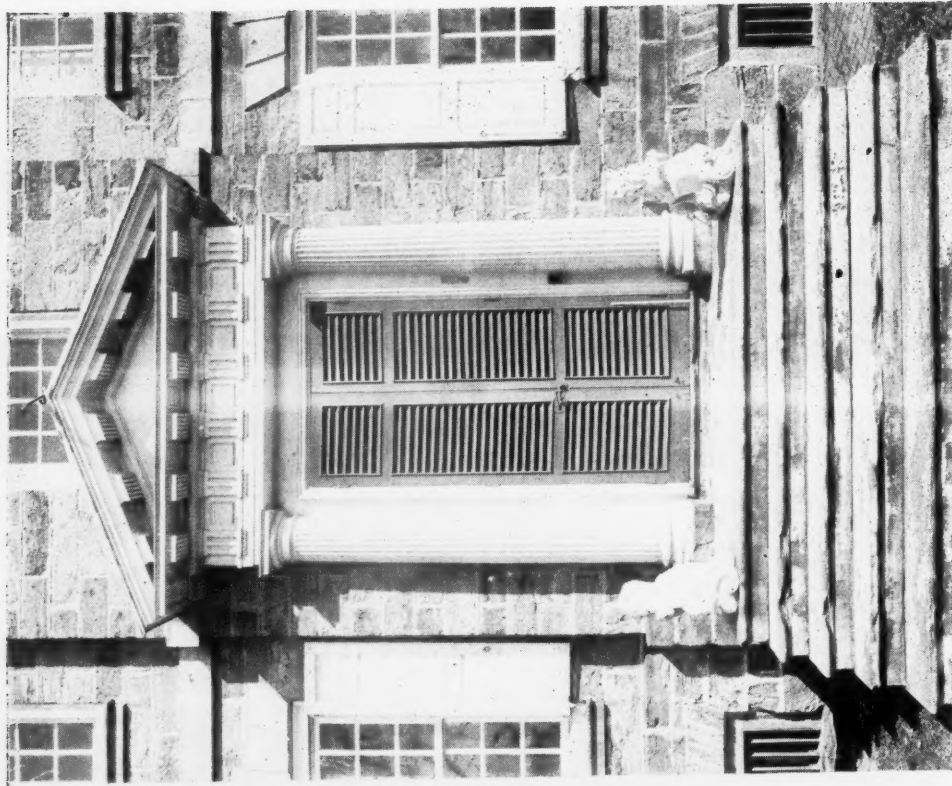


Fig. 14. SAMUEL CHEW HOUSE, 1762, GERMANTOWN, PA.  
*Courtesy the Essex Institute, Salem*

A few structural and decorative elements of the Portsmouth house seem to be patterned after external details of the Hancock house. This is true of the dormer heads and entrance trim (Fig. 13). The MacPhaedris-Warner is a notable doorway. It has well-calculated boldness of projection reminiscent of the interior panelling; its detail is related to mass with confident precision; its scaling of height to breadth is Palladian. In this last respect the doorway reminds one of the difference between Early and High Renaissance use of classical forms in Italy itself. It belongs to maturity. By comparison with its dimensions, the Hancock door looks gaunt: as if it hadn't been given enough classicism to feed on. Admiring the Portsmouth door trim we feel the truth of Ware's opinion that a great house is great in all its parts and that he who builds with taste builds for show. The MacPhaedris-Warner entrance has the quality of mid-century work of which the Hancock door is the precursor. The former has the ripe, classic grandeur of entrances seen at Westover, Mount Pleasant, the Chew house (Fig. 14) and, to a lesser degree, on the Richard Derby house (Fig. 15). Another doorway, contemporary with the Hancock one, illustrates the phase that leads up to the Portsmouth work. This is the 1740 entrance surround which was once part of the Captain Thomas Poynton house in Salem (Fig. 16). Like the Hancock, the Salem trim is made of relatively narrow vertical members supporting a scroll pediment whose fullness of projection puts the rather slight-looking pilasters to shame.

The relatively greater assertiveness of the MacPhaedris-Warner Corinthian pilasters lets us feel that what comes over them is not a burden. In their sweet reception of a task these pilasters look as happy as a clam at high tide (and as secure). As structure and ornament, for their surface and depth, these pilasters prove as someone has said in another connection, that while beauty may be skin deep it needs bones to give it shape. They exemplify that unity in variety which Wölfflin loved so much. The harmony of which they are a part may be taken as a complete triumph of art over nature in the eighteenth-century sense of art and nature as opposed. Here style obliterates the humble nature of the original material. And the wood, having died as wood, is reborn as art.

Viewed from across the street, this doorway is a flawless mass of scholarship, a picture book from which the classic lessons may be read and justified. As a provincial treatment of the canons of the home land it has the quality of mercy which is so sadly lacking in the more pedestrian mimicry of Palladian parade. In the midst of it is the homely repetitive motif of the wide double-cross door whose stile, rail, and panel divisions are a new



Fig. 15. RICHARD DERBY HOUSE, 1762, SALEM, MASS.  
*Courtesy the Richard Derby House*

discovery unknown to the pedagogue. Appropriate to this regionalism is the triple square of bull's-eye transom lights, a tolerable variant of Queen Anne practice. The door proper may well be earlier than its surround.

Studied from across the street the composition is seen to rest comfortably on adequate pedestals. From there we can understand the fastidious backing of the pilasters against the broader field of white wood. We see the scaling of capitals to entablature and the easy, unobtrusive directional change from vertical to horizontal mass. All this and more is brought to a head by the segmental arch, broken for emphasis but not with any sacrifice of the pace in the structural curve. As against the Portsmouth door, the Poynton and Hancock trim must be understood as promises of the grand manner, unfulfilled in their own terms but crystallized in this decoration of the MacPhaedris-Warner house. The Hancock and Poynton door frames have lost touch with Queen Anne and have still to grow to manhood in the Palladian family. The Portsmouth door is even preferable to the entrance of the Chew house. The latter has perhaps too much the air of the future Classic Revival's conversion of house portals into megalomania. The Chew house Doric seems more suited to public and more monumental structures while the MacPhaedris is like a simple declarative statement of domesticity wedded to reason.

Not so far from Portsmouth in Newbury, Mass., is the Short house with its doorway dating from shortly before or after 1725 (Fig. 17). As we see it in this illustration, before its rehabilitation, this surround strikes us as an earlier example of the style brought to perfection in Portsmouth. The width of its curving head is kept close to that of its shallow supports. The crudely fluted pilasters are a hesitant demand on classical precedent. And they suffer the lack of proper caps. They abut a crudely silhouetted entablature uneasy beneath its heavy crown. By the middle of the century, carpenters will have more science and art in the manipulation of this difficult derivative.

Though it looks faulty against the Portsmouth rendering the Short house door frame nevertheless marks a considerable advance in visual complication from certain doorways of the Philadelphia region. Around Philadelphia we get much of the Queen Anne synthesis of natural texture with small scale classical precision. Two examples may suffice. There is first of all the deceptively bare entrance of the 1721 home of Governor Keith. It is Graeme Park, at Horsham (Fig. 18). Secondly, we turn to the Queen Anne purities of the Stenton doorway (Fig. 19). Both are narrow and high, in the taste of the time. Here the natural surface and body qualities



Fig. 17. SHORT HOUSE, c. 1725,  
NEWBURY, MASS.

*Courtesy the Essex Institute, Salem*

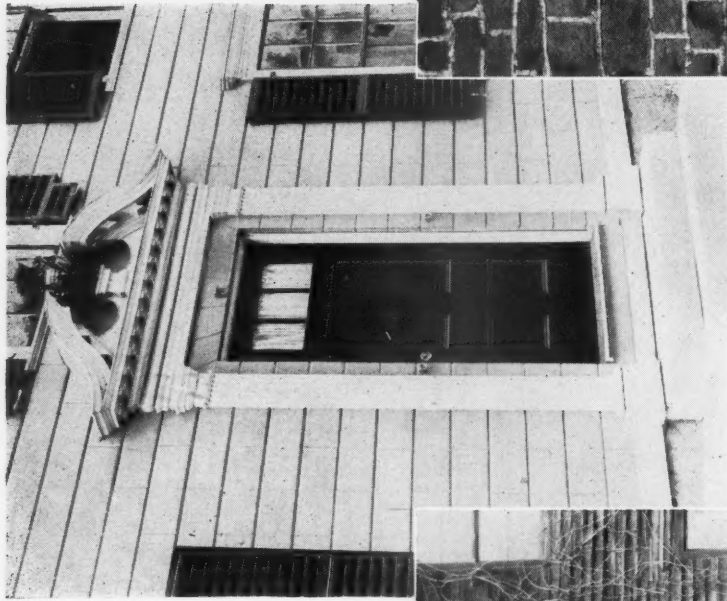


Fig. 18. GRAEME PARK, 1721-23,  
HORSHAM, PA.

*Courtesy the Essex Institute, Salem*

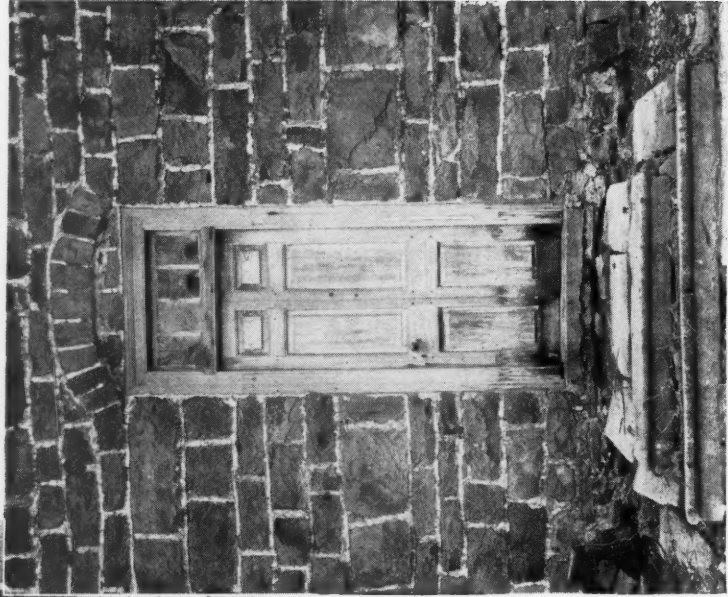


Fig. 16  
CAPTAIN THOMAS POYNTON  
HOUSE, 1740, SALEM, MASS.  
*Courtesy the Essex Institute,  
Salem*



of stone and brick are only mildly redeemed by measure. The wood of the door and frame at Graeme Park represents a mild excursion in proportion. The emphasis here is on the vertical. In later doors, carpenters will enlarge the scope of both door and frame so that vertical display will blend with horizontal in gravity-stricken rest. Towards the end of the century, doors and frames will have to lose something of the mid-century grandeur and improve on the visual simplicities of the Queen Anne types for the sake of what Robert Adams called "movement" in architectural design. The Adamite treatment called for a rejection of all rough textures as being the coarse stuff of nature. In Adam days, doors and all else that was external wore a perfectly smooth texture alien to the materials employed in the substance of the house. The Adam craftsmanship calls for uniform surface swiftly comprehended by the eye. All curves in this manner of building are rapid and consist of line instead of mass as they do during the middle years. Early eighteenth-century doors are scheduled in straight lines, narrow fields, vertical strength. Palladian doors and trim are worked out in straight and curved masses of bold projection, broader fields, with at least two strong directional emphases. From the 1760's all attention is given to linear movement across the pure surface of distilled composition and we get a house exterior not without relation to the outline drawings of John Flaxman. The difference is like that between a Palladian urn and a Wedgwood vase.

Door and window treatment at Graeme Park and Stenton bears accents of the portal style which remains in Westover where a fire in 1749 found the house fitted with new door trim while the body proportions remained the same. The Hancock and Short doors are obviously richer than Graeme Park. They represent a fundamental development which we have seen brought to perfection at Portsmouth. If we visualize the Graeme Park door for a moment as the entrance to a house built of Queen Anne brick instead of random ashlar we shall more nearly establish its true stylistic character. Like all detail in transitional styles the Graeme Park door suffers from the presence of alien shapes. Inside Graeme Park an oak staircase shows us what progress has been made from medievalism and how near we are here to the splendid flowering of the hall and stairs that is to come in Palladian days. Internal detail is more consistently maintained in one style. There is little there of the external hiatus between door and wall. Graeme Park was a big-enough house (it is sixty feet long and twenty-five feet deep), to take more classical embellishment than its mason, James Kirk, could or would give to it.

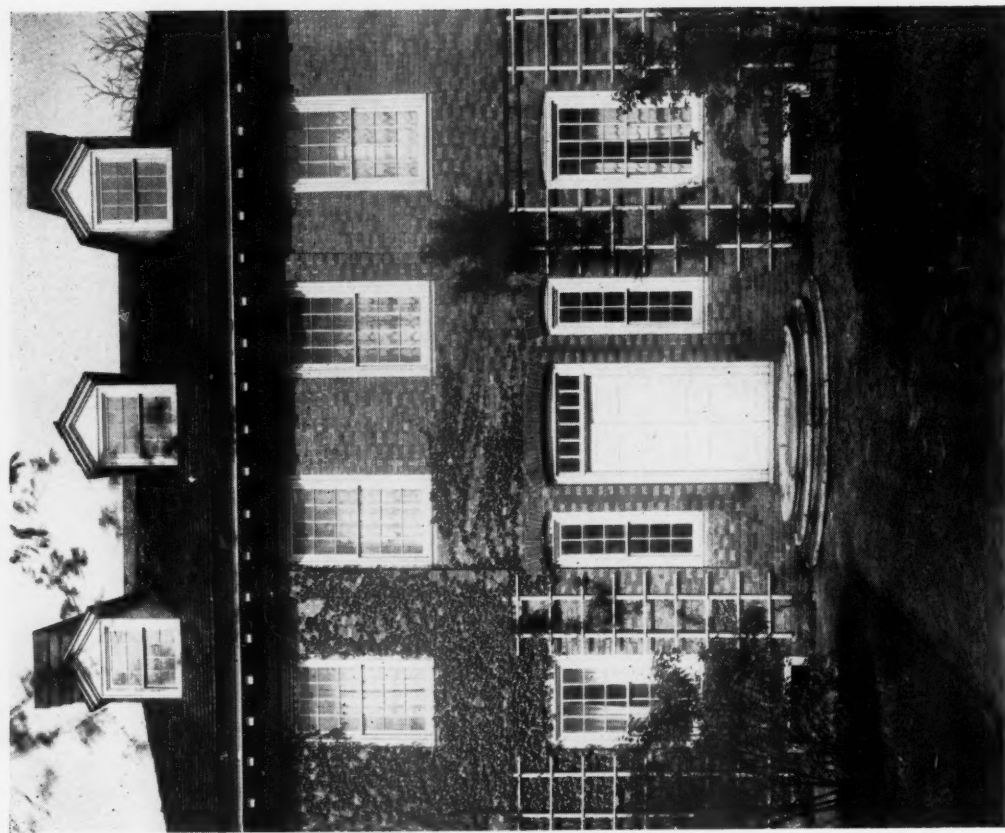


Fig. 19. STENTON, 1728, GERMANTOWN, PA.  
 Courtesy the Essex Institute, Salem



Fig. 20. SPENCER-PIERCE HOUSE, circa 1665-70, NEWBURY, MASS.  
 Courtesy the Essex Institute, Salem

Inside Graeme Park at the north end of the building and a fine twenty-one foot square is the Great Hall-Parlor with a wainscot from floor to ceiling enjoying fourteen feet of height. The material is yellow pine selected for its easier workability just as the oak stairs and banisters were chosen for their strength in that function of a house. It has long been a question whether or not this wainscot and further pine detail were taken from the *Architecture* published in 1728 by James Gibbs. The question is: is this panelling coexistent with the original house or does it come after reading of Gibbs? If the latter is true one can only wonder why this refurbishing didn't reach the exterior trim. Our own opinion is that this internal finish owes nothing to Gibbs directly but that it follows English practice long established there. The MacPhaedris-Warner East Parlor treatment is equally an adaptation of English work in deal popular in Queen Anne days. Certain details of Graeme Park's woodwork will be taken over in the mid-century colonial work. This is particularly true of the convention of keyed or dog eared corners framing the overmantel and some door trim, the guttae cut below the croisettes of the lower corners of the overmantel moulding, the projection of the chimney breast, the full cornice and frieze. Out of such work will come the tabernacle frame of the Palladian expression. In the Philadelphia area perhaps the most successful development of the Graeme Park precedent is to be found in the larger woodwork details of homes like Mount Pleasant and the Powel house of 1768. When Pickford saw the Powel house in 1786 he thought it was of large and admirable design, such a house indeed as might do credit to London itself. Its rooms were spacious, its doors all of solid mahogany, that naturally rich and strong wood so favored by Palladian expression; he liked the door and window trim as well as the tabernacle frame chimneypieces with carved detail heralding the Adam mode in the company of ornamental ceiling plasterwork as elegant as the carved and painted woodwork.

The croisetted overmantel frame at Graeme Park is more "modern" than the two-panel sequence placed over chief fireplaces in the Short, MacPhaedris-Warner, Richard Derby, Rowland Robinson, and the William R. and Jeremiah Lee houses in Marblehead to name but a few variants of a practice which is universal during the first half of the century. As to the simple doorway of Graeme Park it may look old-fashioned as the most important part of the house exterior but it is nevertheless a remarkable change from doorways of the seventeenth century which were means of entrance and exit and no more. What we refer to is the Tudor manor practice crystallized in the porch and porch-chamber of the Spencer-Pierce



house in Newbury, Mass. (Fig. 20). This is a refuge to get into, not a diversion for the eye or delectation for the mind. It shouldn't be considered apart from the three-dimensional mass to which it belongs, to which it is incidental. Spencer-Pierce house entrances of the Tudor style are insignificant by comparison with the captivating ensemble with which they are built. Such doorways differ tremendously in role from both the Queen Anne and Palladian ones. With the latter, first in a modest and then in an assertive way, the entrance ceases to be such. It is changed to decoration. And the house becomes a frame to set it off. Such decoration flowers from the root of the door. The Spencer-Pierce entry is a house in itself, a medieval gate.

But now it is time to turn to brick as the chief ingredient for the making of substance and surface in the Queen Anne type. Long hidden and forgotten behind some hoardings in Dock Square, Boston, was the Savage house. When it was torn down to allow for the widening of the Square in 1926, Thomas Tileston Waterman was on the spot to make a conjectural restoration in several measured drawings from what still remained of the house.<sup>12</sup> He dates it from 1706-07. He points out what a change it mirrors from the style of the Boston Province House of 1679. It is a change in other words from Tudor to Queen Anne.

The Savage house used brick from one end to the other and on all four sides. Mr. Waterman notes its close resemblance to contemporary London houses. This holds true for general design and detail. The front looking out on Dock Square shows its nearness to medieval expression in that its fenestration takes up more than one-half the wall surface. Its brickwork is varied but consistently varied in keeping both with economy and the necessities of a modest style. It is laid in what Isaac Ware would refer to as so-called Flemish bond. The third floor level is given external notice in a well-projected brick string course made up of three courses of finished or gauged brick "supported by two moulded courses, a cove and an ovolo." The center focus of the main wall was a narrow Queen Anne pavilion laid up in gauged instead of common brick. The pavilion was capped with a circular pediment whose rake mould had the same contour but more finesse in execution than the string course. The small tympanum of rougher brick may once have been covered by wood carving. And architect Waterman tells us that after the Battle of Lake Erie a painted panel was set in the tympanum honoring Captain Lawrence's exhortation: "Don't give up the ship."

<sup>12</sup>"The Savage House, Dock Square, Boston, Mass.," *Old-Time New England*, Vol. 17, (January, 1927), 107-115 and "Certain Brick Houses in Boston from 1700 to 1776," *Ibid.*, Vol. 23, (July, 1932), 22-27.

In keeping with Queen Anne English practice, the flat arches of the window trim were of gauged brick with the first floor arching four-and-a-half courses high and the second-story ones only three. In keeping again with a prevalent London practice possible because of the city crowding's obscuration of side walls, the Savage house side walls were built throughout of common or stock brick. Here the string courses lacked moulded finish. Window arching was segmental. And one of the most happily characteristic features was a couple of recessed panels in the gambrel gable ends. These panel slips brought the line of the flush chimneys into the end wall well below the roof line. In this distribution of brick over the main and lesser sides of a house the Boston craftsman followed London precedent. The Jackson house next door was a richer variant of London Queen Anne. Thomas Waterman observed that its string course on the main wall had a moulded bottom course which terminated in a brick carving of a Tudor rose. According to Mr. Waterman "This is one of the few known specimens of carving on brick in the American colonies."

In its small way, the Savage house is a colonial equivalent of the common urban house for which Isaac Ware was so concerned. It was, apparently, a snug urban mass of common, gauged, and moulded brick enjoying the company of its neighbor. Its frontal focus was the narrow pavilion perceptibly different yet like the remainder of the brick wall. Such pavilions represent a thoroughgoing reduction of the chamber porch we have seen on the Spencer-Pierce house. The Tudor porch has been squeezed into the body of the house. The Savage and Jackson houses are, then, a plain ground prepared to receive the sometimes too enthusiastic ornament of the Renaissance and the burden of Palladianism. This pair of houses looks forward, not without apprehension, to the day when their main front will be embellished with sharply contrasted trim which will take the life out of the body of the wall. To get by, the Savage and Hancock as well as Stenton and Richard Derby house-shapes will have to give up their simplicity of expression for what we find on the Hancock house of 1737.

Perhaps one ought to look past England and into Holland to find sources for the Savage and Jackson houses' articulation of brick. From Portsmouth to the James River during the first quarter of the eighteenth century, brick most successfully introduces the Renaissance to the colonies. It proves its undying merit so late as 1762 in the Richard Derby house (Fig. 21). The latter is an object lesson that went unheeded by some of his sons or ought one to say some of his daughters-in-law? And the late date of this Derby house helps to confound students who come to a study of the century



Fig. 21. RICHARD DERBY HOUSE, 1762, SALEM, MASS.  
*Courtesy the Richard Derby House*

with preconceived notions of an easy and progressively rising development of form.

With Queen Anne expression, brick still has the humble appeal of medieval respect for the natural texture and color of material. Taken one by one these bricks exist in their natural strength. Seen for the wall or division of wall to which they belong, these bricks are amenable to classical order. So Queen Anne brickwork has double merit. The material is itself. And its particularism is wedded to a universal. That is why Queen Anne houses look personal and impersonal, formal and informal, free and controlled. No wonder Isaac Ware was so enthusiastic about brick as a material of construction. And it was admired by Sir Roger Pratt. Ware was convinced that the main front of a house should express "as much conformity as could be had between the general naked of the wall and these several ornaments which project from it: the nearer they are of a colour the better they always range together."<sup>13</sup> Ware felt that red brick used in

<sup>13</sup>*Opus Cited*, Bk. I, Chap. 10, 61.



Fig. 22. BENJAMIN PICKMAN HOUSE, 1750, SALEM, MASS.  
*Courtesy the Essex Institute, Salem*

combination with white-painted wood made the worst effect of all. Our colonial use of this combination proves him wrong. But he commends brick for its adaptability to a variety of uses and he likes it as a substitute for stone "in our common buildings." In his day grey stock bricks were favored for façades because they were at once stronger and handsomer than others. Ware knows two qualities of red brick: stock brick and gauged or fine, rubbed to perfect surface smoothness and flawless contour. Used for trim, Ware's better sort of red brick looked like that which figures in the Savage house. Ware understood that "everyone who builds with taste desires it should be seen: the inside he contrives for use and his own convenience, but the outside is decorated for shew, and to please the eyes of others."<sup>14</sup>

What we get for the length of the eighteenth-century domestic styles is concurrence in Ware's thought. The Queen Anne style is one solution. The Hancock house another. And so on. With the original philosophy

<sup>14</sup>*Ibid.*, Bk. II, Chap. 2, 99.



subject to continual reinterpretation. The Queen Anne homes are pert islands of composure. Perhaps that is why they looked attractive to our chief apologist of romanticism. Andrew Jackson Downing (1815-1852) regarded Stenton as an excellent old mansion quite naturally because Stenton flattered his taste.<sup>15</sup> Stenton still reflects the gentler sentiments of a pastoral condition in the colonies. Disposition of the main rooms at Stenton, particularly the placement of the morning room to the garden side and rear opening on some seven-hundred acres, is eighteenth-century "functionalism" in the steps of Isaac Ware:

"Where there is a garden of tolerable extent, some of the principal apartments, supposing the situation proper, may be very conveniently placed in the hinder part of the house. They will by these means be freed from noise and disturbance, and they will have a good light; the garden will also be a good prospect."<sup>16</sup>

<sup>15</sup>*A Treatise . . . of Landscape Gardening . . .* 4th ed. (New York, 1850), 59.

<sup>16</sup>*Opus Cited*, Bk. III, Chap. 24, 323.



Fig. 23. SAMUEL CHEW HOUSE, 1762, GERMANTOWN, PA.  
Courtesy the Essex Institute, Salem

The Queen Anne pavilion is a gesture in favor of dualism in the façade. It finds its perfection in the Palladianism of mid-century years. Tradition has it that an itinerant English architect built three houses in the Salem area. They are "The Lindens" built in Danvers in 1754 for Robert "King" Hooper and, since 1935, removed to Washington, D. C.; the Benjamin Pickman house of 1750, long lost to Salem (Fig. 22); and the Cabot-Endicott-Low house still standing in Salem. "The Lindens" and Pickman house pavilions, not to mention the façades as a whole, show a remarkable development from the clumsier center and mass of the Hancock house. Their pedimented pavilions unify and express the idea of the entrance as the first part of the house, functionally and artistically speaking. As such, they are more attractive in scale and treatment than the Hancock center. Their precision goes well with the wall blocking of wood sanded to simulate stone and cut with the same intent. The "barbarisms" of the Hancock façade have faded out of the architectural picture. The wood



Fig. 24. LADY PEPPERELL HOUSE, 1760, KITTERY POINT, MAINE  
*Courtesy Mr. John Mead Howells*

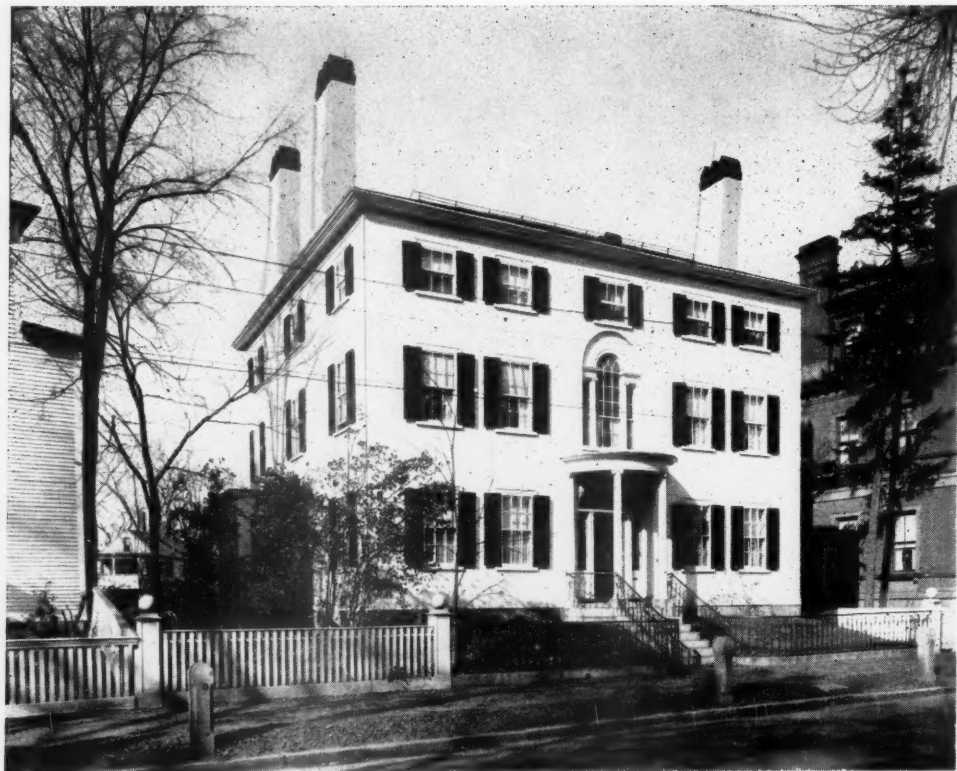


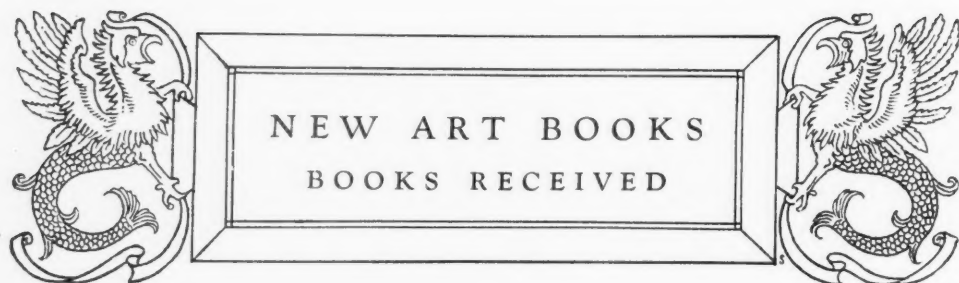
Fig. 25. BOARDMAN-MARVIN HOUSE, 1800-05, PORTSMOUTH, N. H.  
*Courtesy Mr. John Mead Howells*

pavilion of "The Lindens" finds its counterpart in the stone and brick contemporaries made for the Germantown Chew and the Philadelphia Mount Pleasant entries. The Chew house has the truer masonic strength because it is actually of stone (Fig. 23). Looking at the Pickman and Hooper house pavilions we recall how even Palladio himself was often forced to forego stone to work with cheaper materials. One might think that wood could not compete with stone in the creation of a Palladian pavilion. But there is a wood version to be found in Kittery Point, Maine whose loveliness and grandeur are not inconsistent with domesticity as the Chew pavilion might be taken to be. The Maine pavilion belongs to the 1760 Lady Pepperrell house (Fig. 24). What a change it means from Queen Anne and Hancock beginnings! At Kittery Point there is matched boarding for the pavilion and the tympanum above. Matched boarding means the loss of all sense of wood and stone. With it, we come near the age of paint, plaster, and stucco and the more feminine conventions of the Adam style. In this

pavilion we have a surface without unit punctuation, a pure surface. It is a foil for the Palladian and more complex gravities of the Ionic pilasters that frame it to hold perfection in. It is opposed to the still Palladian vigor of the dentiled pediment as well as to the regional intricacies of the coupled dolphins carved above the door. In the Portsmouth region to which the Lady Pepperrell house belongs and elsewhere in the Young Republic this kind of matched boarded finesse in purest plane without depth will be put over the façade as a whole for the sake of that "movement" for which Robert Adam has so much regard. The late eighteenth century kills the native sense of wood, brick, and stone (Fig. 25).

In other portions of the Adam house panelling will breathe its last, disappearing in favor of paint, small-figured paper, and a trim so slight as to be practically nonexistent. Interior surfaces become true surfaces of pastel-shaded paint with a unity impossible earlier when rich wood and carved or plastered finish made the wall insignificant as surface or changed it into neutral background. Late eighteenth-century trim is so fragile as to convince us that now at last the century is effete, with effete understood as meaning incapable of healthy reproduction. When they come along to save the day, the Classic and Gothic Revivals are a masculine return to energetic mass, the exploitation of plastic solids, a sense of the primitive solidity of rock. These revivals should be understood as returns to the primitive, to the beginnings, to the archaic cultivation of the crude. Victorian naturalism, often disastrously misplaced, will go even farther in abusing house exteriors and interiors with forms of nature uninhibited by art. We find that the eighteenth-century evolution traces its way from Queen Anne brick to Palladian wood and stone, to Adamite plaster, paint, and stucco. The Hancock house of 1737 should interest us very much.





### ART, ARTISTS, ART COLLECTIONS

WORK FOR ARTISTS: A SYMPOSIUM. Edited by Elizabeth McCausland. New York, American Artists Group, 1947. 194 pp., \$3.00.

Industry, "ami de cour?"

In an effort to explore the possibility of industry as patron of the fine arts, Miss McCausland seeks opinion and suggestions from twenty-one experts. As might be expected, much provocative thought is presented upon so controversial a theme.

Also in this book Miss McCausland has gathered together some enlightening statistics that bring into clear focus the fact that in America the average annual income of our fine artist is shockingly inadequate.

— ELLIOT ORR

### BOOKS RECEIVED

PAINTING AND PERSONALITY. A STUDY OF YOUNG CHILDREN. By Rose H. Alschuler and La Berta Weiss Hattwick. University of Chicago Press, 1947. 2 vols., with illustrations including 120 full-color (silk-screen) reproductions, \$10.00.

ENCYCLOPEDIA OF THE ARTS. Edited by Dagobert D. Runes and Harry G. Schrickel. New York, Philosophical Library, 1946. 1064 pp., \$10.00.

THE YALE COLLECTIONS. By Wilmarth S. Lewis. New Haven, Yale University Press, 1946. 54 pp. text, 13 plates, \$2.00.

THE VISUAL ARTS. A Survey by the Arts Enquiry. New York, Oxford University Press, 1946. 181 pp., \$3.00.

### AMERICAN ART AND AMERICANA

FOLK ART OF RURAL PENNSYLVANIA. By Frances Lichten. New York, Charles Scribner's Sons, 1946. 276 pp., illustrated in black-and-white and in color, \$10.00.

Frances Lichten's large, beautifully designed volume which deals with all aspects of Pennsylvania folk art has been generally heralded as the number 1 book in this field. Close to 300 illustrations parallel the very comprehensive text, which features as chapter divisions the raw materials from which the various types of folk art were fashioned. The author has organized her book from a sound crafts point of view, and the table of contents gives one at a glance not only the special flavor of this book, but of its subject matter.

The book is so handsome, so useful and so interesting that one hesitates to cavil over any part of it. But this reviewer feels strongly that it was a great mistake to draw so largely on Index of Design drawings in place of photographs of the objects to be reproduced, for the drawings, fine as they are, are nevertheless one step further removed from the objects than good photographs. The mixed use of photographs, Index of Design drawings and sketches by the author, also, is bound to cause some confusion. The sketches used as frontispiece illustrations for each chapter, for instance, are selected details so carefully drawn that in reproduction they appear to be taken from photographs — and as there is no indication that they *are* simplified details, only a knowledge of the original could keep the matter clear. Such uncaptioned reproductions can only distort the subject in the mind of the reader — and this is especially true of the final section of arbitrarily colored drawings which form a gay and decorative but in no way realistic group of color plates.

PENNSYLVANIA DUTCH AMERICAN FOLK ART. By Henry Kauffman. New York, American Studio Books, 1946. 31 pp. text, 103 pp. half-tone illustrations, \$5.75.

Mr. Kauffman's smaller and much less pretentious volume on the same subject falls into none of these pitfalls. The half-tone plates are all reproductions of good photographs, and the small drawings that ornament the text are frankly decorative bits. No one interested in the field of Pennsylvania folk art or in fine bookmaking is apt to prefer Mr. Kauffman's slender volume to Miss Lichten's sumptuous treasury of reproductions, and his text is certainly drier and less interesting. But it seems only fair to point out that Mr. Kauffman presents his subject in a compact, factual and scholarly manner which entitles his book to careful consideration by institutions and students interested in the subject matter which he presents.

HOME CRAFT COURSE SERIES. Published by Mrs. C. Naaman Keyser. Privately printed at Plymouth Meeting, Pa., 1945-47. Pamphlets averaging 50 pp., illustrated, \$1.00.

An interesting adjunct to these two books is the series of booklets dealing with various phases of Pennsylvania Dutch folk art. Each little volume gives a very good idea of one branch of the subject, and of how modern counterparts of the objects under discussion can be made. Titles include: *Pennsylvania German Design*; *Pennsylvania German Pottery*; *Pennsylvania German Home Weaving*; *Painted Tin (Tole Ware)*; *Painted Furniture*; *Illuminated Manuscripts*; *Pennsylvania German Pewter*; *Wrought Iron*; *Pottery*; *Reverse Painting on Glass*; *Quilts*; *Barn Symbols*; *Architecture*; *Basketry*; *Pennsylvania German History*; and a number of others, with more in preparation. This series of booklets, complete, will be valuable to libraries and schools, and individual volumes will stimulate and advance almost any specialized interest in the folk art field, from both the historical and the practical crafts point of view. A similar series concerning itself with the folk art of New England would be most worth while.

GRANDMA MOSES, AMERICAN PRIMITIVE. Introduction by Louis Bromfield; edited by Otto Kallir; comments by Grandma Moses. New York, Dryden Press, 1946. 48 pp. text, reproductions of 40 paintings with comments by Grandma Moses, \$5.00.

Mr. Kallir has managed a fresh, personal, and sensitive critical account of Grandma Moses, who has become an American institution. The format of the book, with descriptive bits about the paintings written by the artist, which face each reproduction, is especially happy. The primitive flavor of the paintings reproduced is intensified by

the artist's simple, homely descriptions and by her autobiography. The half-tone plates, largely because of poor quality paper, do not do justice to the originals, as the staccato tonality and crisp drawing of the paintings is diluted in reproduction. But even so the able criticism by Mr. Bromfield and Mr. Kallir, the good selection of plates and the unique descriptions by the artist add up to a fine popular book on a remarkable American painter.

AS WE WERE. FAMILY LIFE IN AMERICA 1850-1900. *In pictures and text by Bellamy Partridge and Otto Bettmann.* New York, Whittlesey House, 1946. \$4.50.

OLD NEW ENGLAND. *By Barrows Mussey.* New York, A. A. Wyn, Inc., 1946. 127 pp., illustrated, \$3.75.

This pair of picture books, with all illustrations reproduced from early prints, should be enjoyed together. They recreate with nostalgic charm the scenery and activity of a bygone era, and provide a rich storehouse of prints which graphically describe early America. In both volumes captions and text are interesting and informative.

PAINTING IN THE U. S. A. *By Alan D. Gruskin.* Garden City, New York, Doubleday & Company, Inc., 1946. 223 pp., 142 illustrations, of which 63 are in full color, \$7.50.

This is a well-balanced survey of current production and trends in American painting. The text is thoughtful and simply written, and the illustration superb. The carefully planned reprinting of a number of color plates made for various prior publications has made it possible to present an inexpensive art book of large format lavishly illustrated with excellent plates.

THE LIFE AND WORK OF EDWARD LAMSON HENRY, N. A. 1841-1919. *By Elizabeth McCausland.* Albany, New York, published by the University of the State of New York, 1945. 379 pp., illustrated.

This is a model monograph, scholarly, complete, and full of interest not only for Henry's life and work, but for his times. The account includes a catalog of his work, full reproduction, and a critical analysis of his product in relation to current taste in the fine arts.

— J. L.

THEODORE ROBINSON, 1852-1896. *By John I. H. Baur.* Brooklyn, The Brooklyn Museum, 1946. 95 pp., 37 plates, \$1.50.

Mr. Baur as usual has done another most thorough job in presenting the life and career and in compiling a catalogue of one of our American painters. To Quidor, Mount, and Eastman Johnson he now adds Theodore Robinson. The present reviewer's only complaint about this type of book, for certainly the author knows everything worth knowing about his subject, is that there is not sufficient emphasis, not sufficient light and shade. It is almost like a diary, or like innumerable clippings about the painter that have been brought together, some very important ones, some of only the most fugitive value. If the present writer misses the larger viewpoint, the trimmer conclusion generally, he doesn't for a moment deny the value of the encyclopedic treatment for anyone wishing thoroughly to study the subject. And now let us get down to Robinson.

Robinson was an almost completely expatriated American painter. He went to France in 1876 and though he returned to America in 1879 for five years, in 1888 for one year, and in 1890 for half a year, he did little painting, as Mr. Baur tells us, in the United States. The friend of Stevenson at Barbizon, as short-lived, too, as R. L. S., always trying to save his energy against attacks of asthma, Robinson had his ups and downs stylistically. His sketchbook work has a dashing refinement, while his separate drawings and water colors (the ones that were exhibited at the Brooklyn Museum) seem merely tenuous. But his oils are a different kettle of fish.

Excluding the work from 1882 to 1890, which was dark and thinly painted, Robinson's oils shimmer with a soft sunlight and shadow. They do this so naturally that Royal Cortissoz once described Robinson as having neither imagination nor sentiment. But before the beauty of some of the painter's Giverny pictures, such as the glorious *Valley of the Seine* (1892) belonging to the Addison Gallery of American Art, this criticism, though from a sympathetic critic, is inadequate. In this painting the whole gentle romantic nature of Robinson emerged. Ideologically he was an Impressionist, the neighbor and the friend of Monet; only he didn't separate the forms or the colors so much.

Although Mr. Baur in his conclusion states that Robinson attained to his poetry while "innocent of the expressive power of design," it seems to this reviewer that Robinson sometimes showed a good deal of design, in winding roads, hillside diagonals, and similar directive lines. True, his design had more rhythm than power, but that is because he cloaked the power in soothing color, notable among which was his greyed purple alternating with bright blue and green on hillsides. His work at Cos Cob and Giverny is enduringly fine, giving the lie to his fear that women and sentimental people got too much pleasure from it. He had a horror of being what he called one of the Kiss-me-mammy school. Though his work has sentiment, it is right sentiment and well selected. He avoided the cleverness and the glitter of Childe Hassam and found his niche in conveying landscape moods of unostentatious charm and sunny beauty. It is wise for us to see his work re-assembled after fifty years of comparative neglect and to try to re-evaluate it. Robinson is too little known and too little considered and Mr. Baur's book presents him justly, without fanfare, as a painter who successfully wedded French Impressionism to American art.

—JAMES W. LANE, *National Gallery of Art*

## ITALIAN ART

LEONARDO. By Ludwig H. Heydenreich. Berlin. Rembrandt Verlag, 1943. 304 pp., 228 illustrations.

That a few copies of this work escaped the fate of being destroyed in an air bombardment which burned almost the complete edition is an act of divine justice towards its author, who with extraordinary honesty and strength of mind refused to surrender to Nazi doctrine, and who, during the sad months of the war in Italy, is reported to have risked his life in salvaging works of art; and it is a blessing for us, because thus one of the most remarkable recent productions in the field has been preserved. Though the book now seems to be unobtainable, I think it opportune to review it briefly in these pages, in the hope that these lines may help to arouse a general interest in it and thus might facilitate its being reprinted in a new edition. As it is, the ill-fated original printing was not ideal, being marred by a few minor blemishes;



it lacks the final chapter, some plates and illustrations, and the scholarly apparatus. All these unfortunate consequences of the difficult circumstances under which the book was produced could easily be remedied if the author were given a chance to supervise a reprinting.

This is by far the most readable and most comprehensive attempt at an interpretation of Leonardo's personality which I have ever read. This is said without prejudice to the many excellent works on the master which have been written, for instance, in the past by Müller-Walde and Seidlitz, and in the present by McCurdy, Sir Kenneth Clark, and Langton R. Douglas, which will always keep their value. Dr. Heydenreich's book does not supersede them; it sums up their essential findings, it tries to put the many details and evaluations contained in them into a new wide horizon. There is scarcely another painter about whom we know as much as about Leonardo, or who has left such a vast amount of material, covering such a vast range of interests. Dr. Heydenreich betrays on every page a most uncanny knowledge, even of the most remote features of the mind of his hero. Yet, he never confuses the reader with uncoordinated detail. More than any one before him, he probes into the various aspects of Leonardo's mind, with the intention of discovering the driving force behind it and of proving the inner unity of the puzzling variety of matter produced by this mind. That he does not give a simple solution of the puzzle of Leonardo need scarcely be mentioned. If he had fallen for a cheap new-fangled formula, he could scarcely have given such an adequate picture of Leonardo.

The book is not long, and it can cover so much ground only because it is most intelligently organized and written with great economy of means. A few pages only are given to the biography of the artist, and yet all essential facts are carefully reported. These pages are followed by a short psychological analysis of Leonardo in which the main theme of the book is struck, namely, the harmony which existed in Leonardo's mind between reason and imagination, the two features which made his art so scholarly and which allowed him to anticipate, like Goethe, some of the most modern discoveries of science. Heydenreich's psychological interpretations are as far from speculation as that sort of thing ever can be. As if he had learned from Leonardo himself, he approaches him with a certain detachment, describing one facet of his activities after the other, and only at times helping discreetly with a few remarks to make us aware of the coherence and significance of the accomplishments described. It is typical that, particularly in the chapters on Leonardo's scientific work, he often lets the artist speak for himself. And, with the same intent the illustrations are cleverly chosen so that often they silently supplement and continue the text. That Dr. Heydenreich does not waste any unnecessary praises on his hero, also, seems to be truly in the spirit of Leonardo himself. There is no exaggeration of Leonardo's artistic and scientific achievements; there is no attempt at debunking them, either. Quietly, and without apparent effort, the greatness of the man is shown, without minimizing his limitations which were due to his particular frame of mind and to the intellectual conditions of the period. Heydenreich's *Leonardo* still is an enigma, but one whose *raison d'être* we can understand.

Art and science are given about an equal share of the book, much as they had in Leonardo's life, and their interrelationship is stressed by the titles of the two main parts of the book: "Art as Science," and "Science as Art." It is hard to tell which was foremost in Leonardo's mind, but we know that in his life, art came first, and that only through the arts did he find the approach to science until eventually the latter entirely eclipsed the former. The proportion of theory and imagination which

went into Leonardo's painting, sculpture, and architecture is carefully weighed by Dr. Heydenreich. The transition from art to science is traced. Leonardo's contributions to optics, mechanics, anatomy, biology, geology, hydrodynamics, and many other branches of science are systematically described. It would be impossible to indicate in detail the many happy suggestions contained in these pages. As a sample, one observation may be quoted which the author underlines again and again: Leonardo was a truly creative scientist, because as an artist he knew how to observe; and when his reason had guided him through his observations, his artistic gift again found scope; that is, through his drawings he knew how to convey to others the newly acquired knowledge with more precision and clarity than any scientist ever since. Dr. Heydenreich's analysis of Leonardo's art and ideas is as splendid as it is for two reasons: first, because he has a really deep sympathy for the artist and a fine understanding of his art; second, he has taken any amount of trouble to familiarize himself with the artistic and scientific background, against which Leonardo must be placed. The book is the work of a true critic and a true historian.

This review has almost turned into a rhapsody. I do not think that there is any reason why it should not. It would be good, however, if our reading public could be given a chance of checking my judgment by providing for it an English translation of the book. It would be worth the effort, because I am convinced that there would be many people who would read the book with as much eagerness and as great gratitude towards its author as the writer of the present lines.

—ULRICH MIDDELDORF, *University of Chicago*

#### BOOKS RECEIVED

I CAPOLAVORI DEI MUSEI VENETI. *Edited by Rodolfo Pallucchini.* Venice, *Arte Veneta*, 1946. 251 pp., 200 illustrations, 650 lire.

I PRIMITIVI. I SENESI E I GIOTTESCHI, vol. 11. *By Luigi Colette.* Novara, *Istituto Geografico De Agostini*, 1946. 72 pp. text, 132 plates.

#### FRENCH ART

PICASSO: FIFTY YEARS OF HIS ART. *By Alfred H. Barr, Jr.* New York, *The Museum of Modern Art*, 1946. 314 pp., illustrated, \$6.00.

This is a compact, lucid and balanced survey of Picasso's work from 1895 to 1945, amply illustrated by 330 plates chronologically arranged with a vivid running commentary discussing the plates, pointing out comparative relationships with the various periods of Picasso's work, and synchronized with a detailed development of Picasso's life as a man and an artist. The reader is chaperoned on a Grand Tour of the progressions and mutations that constitute the widely confused Picasso "periods." It is likely that many students will not wholly agree with Mr. Barr's numerous and elaborate subdivisions of cubism.

The inclusion of a number of statements by Picasso, appendices listing theater productions, illustrations, exhibitions, and works by the artist in American museums, and finally a bibliography of over 500 items, makes this book a most comprehensive and valuable contribution to the subject.

PICASSO: THE RECENT YEARS 1939-1946. By Harriet and Sidney Janis. Garden City, New York, Doubleday & Company, Inc., 1946. 39 pp. text, 135 plates, \$7.50.

It was to be expected that with the close of the war an effort would be made to provide Picasso's American public with news of the artist's work during the years of blackout. The Janises were the fortunate early birds. The plates are grouped in a series of subjects that occupied Picasso during these years, and will be studied with wide general interest. The theme of the text, in which the enthusiastic Janises appear convinced that this period is the crest of Picasso's artistic achievement, is certain not to gain unanimous acceptance.

—HOWARD LIPMAN, *Cannondale, Connecticut*

RENOIR DRAWINGS. Edited by John Rewald. New York, H. Bittner & Co., 1946. 24 pp., 89 plates and colored frontispiece, \$15.00.

THE DRAWINGS OF GEORGES SEURAT. By Germain Seligman. New York, Curt Valentin, 1947. 94 pp., 46 plates, \$15.00.

Books on drawings furnish peculiar satisfactions because when the plates are good (as in the two volumes before us), they contain as little adulteration of the original work as is possible in a reproduction. Perhaps for this reason there have been many of them published lately.

In Rewald's book on Renoir, the editor's introduction is short, and on the whole unexceptionable. He presents the artistic ancestry of Renoir's drawings in admirable fashion, and outlines the development of his drawing style, indicating its reciprocal relation to the evolution of his painting. One could, however, have wished for some further analysis of the relation of the individual drawing to the finished painting (as for example in the "Judgment of Paris"), and some discussion of the various techniques Renoir employed as his artistic purpose changed. Rewald indicates well the value of Renoir's "Ingres" period in the early 'eighties for his later development. But I must question his implication that while valuable as discipline, it produced some unpleasant works ("His color became cold and almost crude"). Surely there is no more charming and monumental a painting by Renoir than the portrait of Mme. Renoir and her infant son (Gangnat Coll.) done at the height of this "dry" period. If the color is "cold" so is that of fresco painting, under whose influence Renoir, having seen so much of it during his Italian journey, was certainly working.

The ninety plates, arranged chronologically, include examples of the entire range of Renoir's production, and omissions and inclusions are so much a matter of personal taste and the availability of material that there is little point in singling them out. One can be sure that the editor is well aware of the particular works he was forced to omit. It is unfortunate that nos. 39 and 42 should have been slightly cropped on the right, with the loss in each case of the extreme edge of the figure. But as a whole the plates are excellent.

Seligman's book is of a somewhat different character. He calls it a "preliminary classification" of the Seurat drawings in America, and in keeping with the author's modesty it might be described as a first step towards a catalogue raisonné. He has carried out his undertaking with extreme care, and his loving appreciation of the quality of Seurat as artist and as man is demonstrated throughout, in the cataloguing of the material, the quality of the illustration, and the discussion in the text. All these things are valuable, since though Rich and Rewald (notably) have published some of the drawings in their books, they, with other ends in view, could not be too con-

cerned with the preservation in reproduction of the exact qualities of the originals. There thus has been no large publication of the drawings (so especially important for the understanding of Seurat) since the now inaccessible book of Gustave Kahn which, while it did great service in issuing so many of the drawings is virtually without text.

Seligman's two main emphases seem to me well taken: upon Seurat's character, and upon the "unrelated" drawings. His insistence on Seurat's personality, and particularly the qualities of "humility" and "austerity" which he discusses is important, since there is such a close parallel between the accounts we have of these characteristics in Seurat's life and their demonstration in his works. This is especially true if one extends Coquiot's "austerity" as Seligman applies it, from the passions to Seurat's social life, and is aware of the extreme social reserve also exhibited in the paintings. The emphasis on the independent drawings is also valuable in view of the large amount of discussion that has been devoted to the drawings preparatory to the important canvases. (Of especial interest is Seligman's reclassification of the "Woman with the Muff" hitherto associated with the "Grande-Jatte" as an independent study.) I cannot however agree with the author that these drawings do not exhibit the same flattening of figures and space in the period 1887-1891 as do his paintings. The series of "The Concert" (for which I am inclined to accept the author's date of 1887), cited as showing mass and modelling in this late period, does not seem to me to prove this point at all, but to fit precisely into the stylistic development of the painting. Nor can I accept the imputation that if this is the case it somehow diminished Seurat's stature. This remains, however we read the evolution of his art. The same zeal (and it is a likeable one), leads Seligman to suggest "that Seurat and not Cézanne was the real chief" of the cubists and abstract artists, though his influence upon them was largely "subconscious." Surely we need set up no rivalry where none exists, and there has been belated glory and influence enough for each. But we can be grateful to Seligman for raising these issues for discussion, and for such love of his subject that he is jealous of Seurat's place in the sun.

—ROBERT GOLDWATER, *Queens College*

#### BOOKS RECEIVED

WORKS BY EDGAR DEGAS. Picture book No. 3, based on loan exhibitions at the Cleveland Museum of Art. *Introduction by Henry Sayles Francis, foreword by William M. Milliken.* Cleveland Museum of Art, 1947. 24 pp. text, 59 plates.

ABBOT SUGER ON THE ABBEY CHURCH OF ST. DENIS AND ITS ART TREASURES. *Edited, translated and annotated by Erwin Panofsky.* Princeton University Press, 1946. 250 pp. text, 26 plates, \$3.75.

#### OTHER ART FIELDS

HISTORIA DEL ARTE HISPANO-AMERICANO. By *Diego Angulo and Enrique Marco Dorta.* Barcelona, Salvat Editores, S. A., 1945. Volume I, 714 pages, 831 illustrations.

The present work on the history of art in Spanish America is the first of a series of three volumes which will be a comprehensive study of this vast and relatively new field of research. The nine chapters devoted to Mexico in the sixteenth century and the single chapter on Cuba and the Caribbean were written by the eminent Spanish scholar, Diego Angulo, now professor in the University of Madrid. Enrique Marco Dorta, professor of the University of Seville, who spent two years in South America



gathering material, wrote the last seven chapters upon the art of the sixteenth century in the southern hemisphere. The work is abundantly illustrated with photographs, drawings, and a few floor-plans. To be sure, many of the illustrations are small, but that is unavoidable in a publication of such length and scope, if the price of the book is to be kept within reason.

Chapter I contains a brief survey of Pre-Columbian art in Mexico, Central America, and Peru in which types of construction and decorative elements are described. Problems of chronology and dating are left undiscussed, making this section the least significant part of the book.

The architecture of the island of Santo Domingo belongs almost entirely to the early Renaissance period, and hence is unparalleled in importance both because of its style and high quality. Dr. Erwin W. Palm who has done considerable research in Santo Domingo has clarified many disputed points in his recent articles and in his review of the book under discussion. (*Anales de la Universidad de Santo Domingo*, Vol. IX, 1945, pp. 263-78).

Seven lengthy chapters are given to Mexico in the sixteenth century, the country which by far outstripped all others in the New World in the extraordinarily ambitious scale of its religious architecture. The number of monastic establishments alone is without parallel in the Americas. Professor Angulo's presentation of such a large quantity of material is well ordered, and it benefits immeasurably from his sound knowledge of European art, particularly that of Spain, which is the chief source of the culture of the Spanish colonies. The documentary sources upon which he bases his conclusions are drawn primarily from the articles of Manuel Toussaint and from Angulo's own publication of documents in the Archives of the Indies in Seville. (*Planos de monumentos arquitectónicos de América y Filipinas*, Seville, 1933-39).

Chapter III is a tour-de-force of synthesis in which are passed in review the Gothic style, the various phases of the Renaissance, indigenous influences, the *mudéjar* elements, and finally a brief study of the coming of the first religious orders in Mexico. He discusses the new architectural features, the invention of which was brought about because of the new social conditions of the frontier. They were the atrium, the open chapel, and the *posas*. The succeeding chapter deals with Franciscan monasteries, followed by a chapter in which the Augustinian and Dominican houses are studied.

The analysis of the development of portals is one of the most significant sections of the book, due to the great variety of styles, starting with the Spanish late-Gothic, and followed by the notably Iberian crossbreeding of Gothic and *mudéjar*, and the different types of Renaissance design which include the plateresque in varying degrees and the Herreresque. The material is indeed astounding in its dependence upon Spain and yet in other cases in its show of independent creative imagination. Many problems still remain to be solved which have to do not only with matters of style but especially with chronology. There follow two solid and important chapters upon the cathedrals of Mexico, several of which (Mexico City, Puebla, Guadalajara, etc.) were begun in the sixteenth century, but were delayed many years in their completion. Any discussion of the problems involved here lies beyond the scope of the present review.

The last third of the *Historia del arte hispano-americano*, written by Professor Enrique Marco Dorta and concerned with South America in the sixteenth century, contains a large amount of material hitherto unpublished. For that reason Marco's chapters have great significance, even though the architecture did not reach a state of development so advanced as that in Mexico at the same period. A comprehensive

study of this sort brings into relief general trends which extend throughout the Hispanic colonies. One of these is the *mudéjar*, especially the wooden ceilings which survive in appreciable numbers in Colombia and Ecuador, whereas in Peru they exist only in descriptions of the chroniclers and monastic writers, such as Padre Cobo. The pointed arches of Andalusian *mudéjar* churches are much less common, examples being those of the cathedral of Tunja in Colombia and of San Francisco and Santo Domingo in Quito, Ecuador. Still more interesting is the similarity between the basilican churches such as those of Tecali and Zacatlán in Mexico and the cathedral of Cartagena in Colombia.

Professor Marco limits himself to extant monuments in his study of Peru, a method which is completely defensible in a large comprehensive work on all Hispanic American art. The early buildings of Lima, Arequipa, and Cuzco fell before the onslaught of numerous earthquakes centuries ago. For a knowledge of Lima, the greatest cultural center of South America in the sixteenth century, one must turn to the writings of Padre Cobo, Calancha, and other sixteenth and seventeenth century chroniclers. Professor Marco publishes for the first time the magnificent Augustinian churches at Saña and Guadalupe, the very existence of which was unknown even to specialists in Latin-American culture. In spite of the fact that they were founded in the late sixteenth century, both of these churches must belong to the first quarter of the seventeenth century. Calancha's statement that the church at Guadalupe was reërected after the earthquake of 1619 on a site one-quarter of a league from the original location makes that fact indisputable. Marco's attempt to dismiss the authority of Calancha is not convincing. (Antonio de la Calancha, *Crónica moralizada*, Barcelona, 1638, p. 566.) The omission of any mention of the great Augustinian monastery of Nuestra Señora at Copacabana on Lake Titicaca is rather surprising in view of its importance both as a shrine and an architectural monument. Taken over by the Augustinians in 1586, the church is a structure of the late sixteenth century, the most important surviving edifice of its type in the vice-royalty of Peru, and unbelievably enough, still unpublished.

A number of other omissions in the section on Peru are understandable because Professor Marco was unable to visit the entire Andean region. That and the fact that Pío Max Medina's monograph, *Monumentos coloniales de Ayacucho* (Ayacucho, 1942) was not available explain the absence of three important mid-sixteenth century churches in Ayacucho, the oldest surviving buildings in Peru: S. Cristóbal (*circa* 1540), La Merced (*circa* 1550), and S. Clara (1568). The much rebuilt church of Santo Domingo in Lima seems to this writer to be given undue emphasis. The Ionic half-columns of the nave are surely part of the Neo-classic refurbishing of 1805.

One cannot be sufficiently grateful to Professor Marco for his thorough and scholarly treatment of the series of late-sixteenth century churches on the shores of Lake Titicaca. In addition to the excellent stylistic analysis, he has added new documentary evidence which he unearthed in the Archivo de Indias.

Marco's inability to visit Bolivia resulted in the omission of the church at Copacabana, already noted, and made it impossible to include San Lázaro in Sucre to be dated about 1550, or to deal with the period in general in Bolivia. Had he had more time at his disposal for travel there, he would have mentioned the choir-stalls of Sucre Cathedral. They are the earliest works of importance of their type in South America, subsequent alterations notwithstanding. The present reviewer had the good fortune to discover a set of documents in the cathedral archives at Sucre which establish their date (1592-99) and the name of the sculptor, Cristóbal de Hidalgo.

Marco's final chapter on the cathedrals of Lima and Cuzco is basic and indispensable. Using the ample documentation and reconstructing their history in a scholarly fashion, he is never led astray by personal theories or prejudices. He comes to the inevitable conclusion that Francisco Becerra's plan for Cuzco Cathedral was the basis of the completed structure despite subsequent modifications. Marco did not know about the document, later discovered, which shows that Bartolomé Carrión went from Tunja to Cuzco and was made architect of the cathedral (1605-07). In this writer's opinion there is no reason to believe he altered Becerra's fundamental ideas. Cuzco Cathedral has the distinction, the reviewer believes, of being the greatest example of ecclesiastical architecture in Spanish America.

One minor error should be noted. The portal of the local cinema (fig. 828) in Cuzco is identified as a colonial house and dated in the sixteenth century. In reality it was transferred to the present location from its original position as a portal of the destroyed hospital of San Andrés. The hospital was founded in 1649, and rebuilt after the earthquake of 1650. (*Anales del Cuzco*, Lima, 1901, p. 98). An inscription on the paintings from the chapel of San Andrés which are now in the Colegio de Educandas states that the hospital was destroyed in 1650. The portal mentioned by Professor Marco fits into the style of the second half of the eighteenth century, a time when caryatid figures like those upon the portal were common in Peruvian retables.

The value of the *Historia del arte hispano-americano* by Professors Angulo and Marco is inestimable to everyone interested in Spanish-American culture. Future volumes will be awaited with the greatest interest and enthusiasm.

— HAROLD E. WETHEY, *University of Michigan*

#### BOOKS RECEIVED

- ALEJO FERNANDEZ. By *Diego Angulo Iniguez*. Madrid, University of Seville. 26 pp. text, 48 plates.
- ARMENIA AND THE BYZANTINE EMPIRE. By *Sirarpie Der Nersessian*. Preface by *Henri Grégoire*. Cambridge, Mass., Harvard University Press, 1945. 148 pp. text, 32 plates, \$3.00.
- THE BIBIENA FAMILY. By *A. Hyatt Mayor*. New York, H. Bittner and Company, 1945. 40 pp. text, 49 plates, \$12.50.
- THE ART OF RUSSIA. By *Helen Rubissow*. New York, Philosophical Library, 1946. 32 pp. text, 164 plates, \$6.00.
- THE ART OF POLAND. By *Irena Piotrowska*. New York, Philosophical Library, 1947. 238 pp. including 160 illustrations, \$6.00.
- BRITISH CONTEMPORARY PAINTERS. Introduction by *Andrew C. Ritchie*. Buffalo, Albright Art Gallery, 1946. 97 pp., illustrated, \$2.50.
- OLD MASTER DRAWINGS. Essays by *J. Isaacs*, *E. Schilling*, *Denys Sutton*, *James Laver*, *Feliks Popolski*. London, Pilot Press, Ltd., 1947. 32 pp. illustrated, 4/6.
- THE ART OF THE RENAISSANCE IN NORTHERN EUROPE. By *Otto Benesch*. Cambridge, Mass., Harvard University Press, 1945. 174 pp. plus 80 illustrations, \$7.50.

PRINCIPLES OF CHINESE PAINTING. By *George Rowley*. Princeton University Press, 1947. 111 pp., illustrated with two hand-stencilled color plates, plus 50 pages of illustrations, \$15.00.

FEARFUL SYMMETRY. A STUDY OF WILLIAM BLAKE. By *Northrop Frye*. Princeton University Press, 1947. 462 pp., illustrated, \$5.00.

HORIZON IS CALLING. By *Taro Yashima*. New York, Henry Holt and Company, 1947. 276 pp., illustrated, \$3.50.



#### LETTER TO THE EDITOR

TO THE EDITOR:

March 10, 1947

The Walker Art Center is assembling material for a comprehensive Guide to Modern Building in the North Central States (Illinois, Iowa, Wisconsin, Minnesota, Nebraska, North Dakota and South Dakota). Publication is planned for 1948.

I would appreciate receiving information from your readers on any modern building — residential, industrial, commercial, and civic — in this 7-state area. Needless to say, we are including the work of the pioneers: Sullivan, Wright, Elmslie, Purcell, and others of the Chicago School.

With many thanks,

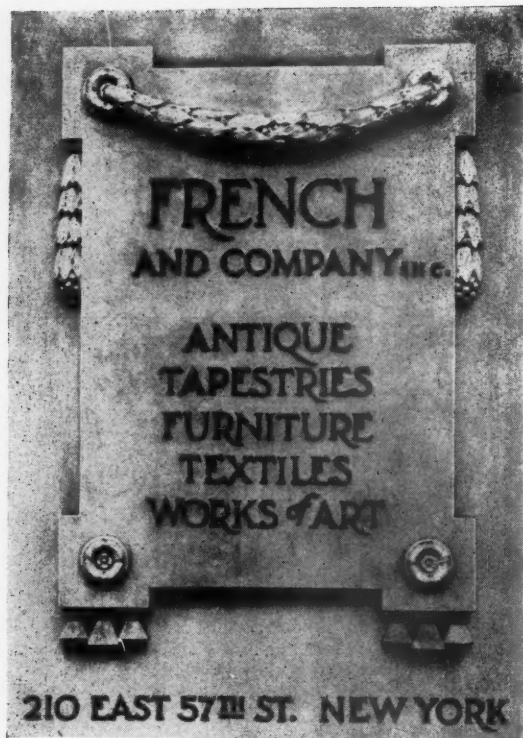
Yours sincerely,

WILLIAM M. FRIEDMAN, *Assistant Director*

#### EDITORIAL NOTICE

Mrs. B. K. Little (address, 305 Warren Street, Brookline, Mass.) will appreciate readers of *ART IN AMERICA* notifying her of any paintings attributed to Winthrop Chandler that were not included in the April issue devoted to Chandler's work.





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